

DEC \ JAN 2004

# DiSCORDER

THAT [ADJECTIVE] MAGAZINE FROM CTR 101.9 FM



**SHAMELESS MAGAZINE • DEMON'S CLAWS • LUKE MEAT  
YEAR-END SPECTACULAR • THE MAGNETIC FIELDS • STARS**



# NEW YEAR'S EVE AT THE RAILWAY CLUB!

• A CHILDREN'S STORY GONE BAD... AND PUT TO MUSIC •

## HANK PINE & LILY FAWN

• FEATURING THE QUEEN OF THE PARTY AND CANADA'S DIRTY LITTLE SECRET •

## CAROLYN MARK & THE NEW BEST FRIENDS

• THE BASTARD CHILD OF GEORGE JONES AND WANDA JACKSON •

## THE NERVOUS BREAKDOWNS

• PUTTING THE 'FUN' BACK INTO DYSFUNCTIONAL •

FRIDAY DECEMBER 31

AT THE RAILWAY CLUB



ADVANCE TIX AT THE RAILWAY CLUB ONLY: \$17.50 (MEMBERS) \$22.50 (GUESTS) INCLUDES PARTY FAVORITE, CHAMPAGNE AT MIDNITE, DINNER & PIN

the  
**Organ**



www.theorgan.ca

**JANUARY 27 UBC'S PIT PUB**

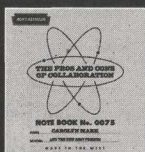
in stores now:  
Grab That Gun CD/LP



**JOHN GULIAK**  
7 STORIES AND 13 SONGS



**IT'S A TEAM MINT**  
XMAS, VOL. 2!



**CAROLYN MARK**  
THE PROS AND CONS...

**ATOMIC 7**  
EN HILLBILLY CALIENTE

**THE SMUGGLERS**  
MUTINY IN STEREO

**THE EVAPORATORS**  
RIPPLE ROCK

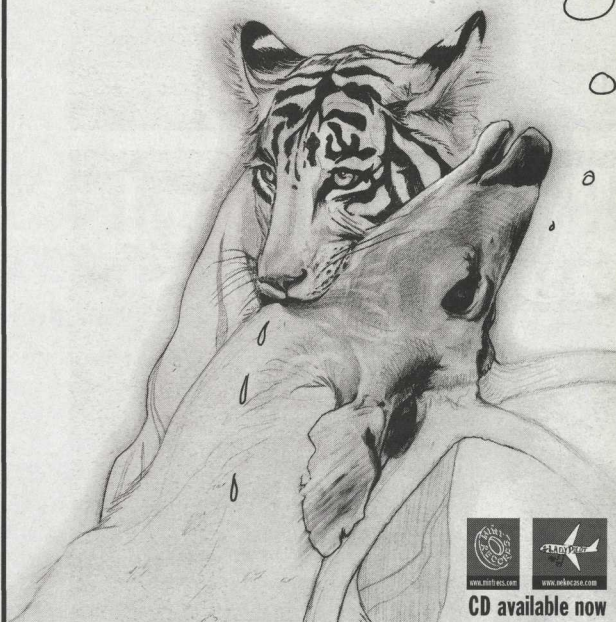
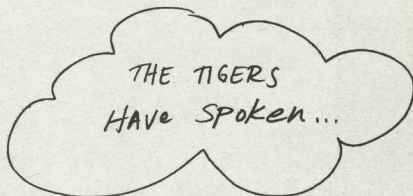
**THE BUTTLESS CHAPS!**

FRIDAY & SATURDAY JANUARY 21 & 22. RAILWAY CLUB

**THE EVAPORATORS!**

SATURDAY JANUARY 22, SEYLYNN HALL, NORTH VANCOUVER

# NEKO CASE



CD available now



**RED CAT RECORDS**  
4307 MAIN  
604-708-9422



**SCRATCH RECORDS**  
726 RICHARDS  
604-687-6355



**ZULU RECORDS**  
1972 WEST 4TH  
604-738-3232

**Mint Records Inc. PO Box 3613, Vancouver BC V6B 3Y6 www.mintrecs.com**



AMS Events and CiTR Present:

# the Organ

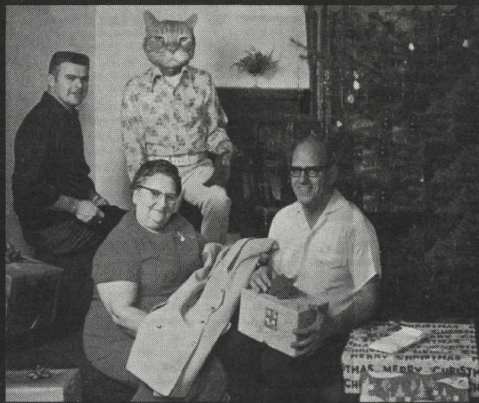
WITH SPECIAL GUESTS

CiTR  
101.9 FM



JANUARY 27TH, 2004 @ PIT PUB, UBC  
TICKETS \$10 ADVANCE, \$12 @ THE DOOR  
SOLD AT TICKETMASTER, SCRATCH, ZULU RECORDS  
brought to you by the UBC student society, [www.ams.ubc.ca](http://www.ams.ubc.ca)

## Red Cat Records 4307 Main St.



New & Used CD's & Vinyl  
ph. 708-9422 \* email [buddy@redcat.ca](mailto:buddy@redcat.ca)

# DISCORDER

THAT [ADJECTIVE] MAGAZINE FROM CiTR 101

ISSUE 2572  
DEC 1 JAN 2004

#### EDITRIX

Kat Siddle

#### AD MANAGER

Jason Bennet

#### PRODUCTION MANAGER

Graeme Worthy

#### ART DIRECTOR

Dale Davies

#### TA EDITOR

Vampyra Draculea

#### RIA EDITOR

Kimberley Day

#### REVIEWS EDITOR

Mairin Deery

#### LAYOUT & DESIGN

Dale Davies

Graeme Worthy

Jason Bennet

Kimberley Day

Vampyra Draculea

Dory Kornfeld

Jordie Sparkle

Yuriko & Keith Jones

#### PRODUCTION

Graeme Worthy

Dale Davies

Kat Siddle

Kimberley Day

Vampyra Draculea

Jason Bennet

Jordie Sparkle

Chris Walters

Dory Kornfeld

Mairin Deery

Zack Goleman

Tim Cook

Michelle Mayne

#### ON THE DIAL

Bryce Dunn

#### CHARTS

Luke Meat

#### DATEBOOK

Kat Siddle

Jordy Sparkle

Chris Walters

#### DISTRIBUTION

Matt Steffich

#### US DISTRO

Frankie Rumbletone

#### PUBLISHER

Lydia Masemola

#### FEATURES

Label o' the Year p. 4

Shameless Magazine p. 8

Demon's Claw's p. 10

Stars p. 11

Luke Meat's Best of 2004 p. 12

New Music West p. 25

The Magnetic Fields p. 21

Year-End Fun Fest!!! p. 23

A picture of GWAR p. 28

#### REGULARS

From the Desk of...what? p. 4

Strut Fret and Flicker p. 5

Riff Raff p. 7

Textually Active p. 8

Do it Your Damn Self p. 10

Calendar p. 13-16

Under Review p. 24

Finding Joy p. 25

Real Live Action p. 26

Charts p. 29

Program Guide p. 30

#### FRONT COVER

By Dale Davies

#### THANKS

Duncan McHugh

Lydia Masemola

Punctuation

**GWAR**

© DISCORDER 2004 by the Student Radio Society of the University of British Columbia. All rights reserved. Circulation 17,500. Subscriptions, payable in advance, to Canadian residents are \$15 for one year, to residents of the USA are \$15 US, \$24 CDN elsewhere. Single copies are \$2 (to cover postage). Please make cheques or money orders payable to DISCORDER Magazine. Please note that my birthday is February 15. DEADLINES: Copy deadline for the February issue is January 1, 2005, not that any of you will care. Ad space is available until January 28 and can be booked by calling Jason at 604.822.3017 ext. 3. Our rates are available upon request. DISCORDER is not responsible for loss, damage, or any other injury to unsolicited manuscripts, unsolicited artwork (including but not limited to drawings, photographs, and transparencies), or any other unsolicited material. Material can be submitted on disc or in type or via email. As always, English is preferred, but we will accept French. Actually, we won't. Send email to DISCORDER at [discorder@club.ams.ubc.ca](mailto:discorder@club.ams.ubc.ca). From UBC to Langley and Squamish to Bellingham, CiTR can be heard at 101.9 FM as well as through all major cable systems in the Lower Mainland, except Shaw in White Rock. Call the CiTR DJ line at 822.2487, our office at 822.3017, or our news and sports lines at 822.3017 ext. 2. Fax us at 822.9364, e-mail us at: [citrmgr@mail.ams.ubc.ca](mailto:citrmgr@mail.ams.ubc.ca), visit our web site at [www.citr.ca](http://www.citr.ca) or just pick up a goddamn pen and write #233-6138 SUB Blvd., Vancouver, BC, V6T 1Z1, CANADA.



## FROM THE DESK OF...

KAT SIDDLE

Usually, I'm not a great fan of the whole "Best of 2004" year-in-synopsis deal. That kinda thing requires memory, and after nearly a year of putting out this magazine, my hands are chronically shaky, my relationships lie in ruin, and believe me, I have no memory left at all. I am fully capable of drinking a couple cups of coffee, forgetting about it, drinking three more, and then wondering why my heart seems to be skipping like a scratched CD. "What's with these chest pains?" I'll think to myself, "and who left all these dirty mugs on my desk?" Don't even ask me to remember what was in the last issue, let alone what albums came out this year. I have a dim memory of really liking the first five songs on the new Northern State LP, but beyond that it's all a blur of "The" bands and pink-and-black cover art.

Sifting through the ticket stubs on my bedroom floor this morning jogged my DISCORDER-damaged memory enough to make me recall that November really was a great month for gigs. Thanks to our army of show-goers, this is represented with three whole pages of concert reviews. Personally, I was grateful just to be alive at a time when Le Tigre and GWAR played the Commodore within 24 hours of each other. Though I'll probably forget about it soon enough.

I must say, though, that the joy of attending November's Magnetic Fields show could only be topped by the joy of publishing Duncan Hclugh's interview with one Stephin Merritt. I wish you all could share the warm fuzzy feeling I'm

experiencing. Perhaps you will feel it while reading the interview. If the feeling of warm fuzziness does not sweep you right away I suggest you do the following: Play it in its entirety. Then, play the album again, all the way through, while singing along. Read the interview. Wait for a glowing sense of magnanimity to envelope you. If this doesn't work, try pretending to be Stephin Merritt while reading the interview aloud.

If you're still not feeling it, I suggest drinking 20oz of Olde English Malt Liquor. This never fails to make me both cheerful and light of heart, particularly during DISCORDER production days.

I'm also particularly happy to include Dory Kornfield's review of what will assuredly be the most overlooked album of 2005, Shameless Magazine's Good Grooming for Girls is a ridiculously credible collection of the finest indie pop you might not have heard of. It's pretty much a must-have for anyone who wants to archive some of 2005's best (and if you're as brain-addled as I am, archiving is your only bet). Instead of a top ten, or even five, I offer you this single album. At 22 tracks, it probably includes more bands than my top ten would have anyways. Flip to Under Review and read about it for yourself. And check out Luke Mead's masterwork of year-end criticism. All I have to say is, thank god some people were paying attention around here...

Love,  
Kat

## DISCORDER LABEL O' THE YEAR: ACHE RECORDS!!!

Faithful readers, you may remember Subpop was 2003's "Label of the Year," and for good reason. In 2003, the Seattle-based label that introduced the world to Nirvana brought us music by the Shins, The Postal Service, a heck of a lot of Hot Hot Heat singles, the Fruit Bats, and last but not least Iron & Wine's *The Creek Drank the Cradle*, one of last year's most important releases.

Sub Pop is an established indie giant, and we love them for it. However, this year we're bestowing this award a little closer to home: with Vancouver's own Ache Records. It's interesting to note some overlap between the Sub Pop and Ache Records catalogues. Way back in 1999, Hot Hot Heat's first release was ACHE001, that self-titled 7" that "saved Canadian pop music" (ohem) and made a lot of their old friends hate them. As the catalogue number indicates, that Hot Hot Heat EP was Ache's first release. I think we all know the importance of starting off on the right foot, whether that means ditching the flip-flops for that job interview, or going down on her first. Clearly, Ache Records does too.

Ache stepped things up with the Death From Above 1979 *Heads Up* EP, released in December 2002. The Toronto two-piece that is now taking the world by storm, via a ridiculous touring schedule and their new release *You're a Woman, I'm a Machine* (ACHE017, on glamorous white vinyl). Just like Hot Hot Heat, *Death From Above's* Ache EP was their first official release.

Since then, Ache Records hasn't let up. Recent releases include Hörsin's *Lead Singer*, which garnered a featured review on Pitchforkmedia.com, and the Div/Orce 7" series, nine split singles featuring artists who are too busy making rad music to bother categorizing themselves. D/One was Hella and Four Tet and D/Two was Maltos and Die Monrh Bats. We really like those bands! And we really like Ache Records too. Thanks for keeping it so tight and so real, Ache Records.

Sincerely,  
Your Friends at DISCORDER Magazine.

# VIRGIN WEDNESDAYS

SHOWCASING VANCOUVERS  
BEST NEW BANDS IN THE CITIES  
BEST NEW PLACE TO ROCK!!



THE BUFFALO CLUB

1161 GRANVILLE STREET  
CALL 604 688 7803

FOR MORE INFORMATION AND BOOKINGS  
CONTACT WWW.SPMMUSIC.BIZ  
CALL 604 322 0102



CiTR 101.9 FM



DOORS @8PM  
SHOWS START @9PM





#### The Nein

The Nein  
The Nein  
A noisy & angular North Carolina trio featuring former members of The White Octave. This is a different kind of music for a different kind of party.

#### A. Graham & the Moment Band

This Tyrant Is Free.  
Deliciously breezy and quirky pop songs reminiscent of our favourite late '80s indie rock (like The Halo Benders & Pavement).

#### Jens Lekman

When I Said I Wanted To Be Your Dog  
Showcases a burgeoning pop genius finding his legs in life. For fans of: Belle & Sebastian and The Carpenters.

#### Frank Black Francis

A thoughtful presentation of what essentially was the final unreleased material in the Pixies vault. — [Pitchforkmedia.com](http://Pitchforkmedia.com)

## Transcend Mainstream Mediocrity



[www.sonicunyon.com](http://www.sonicunyon.com)

Browse 1000's of titles from our distribution catalogue for the widest selection of:

INDIE/ROCK/HARD/COSE/METAL/HIPHOP/PUNK/AVANTROCK/ELECTRONIC/EXPERIMENTAL/JAZZ/IMPROV/QUEER/BLUES/MODERN/CLASSICAL

**SONIC UNYON** PO BOX 37347 JACKSON STN HAMILTON ONT L8S 1C5 • PH: 905.777.1223 • [WWW.SONICUNYON.COM](http://WWW.SONICUNYON.COM)

## Stuff



This month's 'giveaway' goes to the first person to come and claim it, given the following conditions.

- 1) It is to be a gift.
- 2) The person receiving this gift is under the age of 14

OMG! Kurt Cobain is sooo cute!

## STRUT, FRET & FLICKER

PENELOPE MULLIGAN

**THE MONUMENT**  
Felix Culpa and Rumble Productions  
Saturday 13 November  
Performance Works

**CARMEN ANGEL**  
Catalyst Theatre  
Tuesday 26 October  
Vancouver East Cultural Centre

Rape, torture and ethnic cleansing are among war's most heinous extra-curricular atrocities, and watching a play about them shouldn't involve long stretches of boredom. But it did; and the blame here rests heavily on Colleen Wagner's script.

Inspired by events in the former Yugoslavia of the early 1990s, the playwright builds her story around a young soldier about to be executed for war crimes and a middle-aged woman who turns up, offering to save him in exchange for total obedience. Although the woman's initial pitch suggests that she wants to enlighten him, it soon becomes clear that revenge and closure are also on her agenda.

It's hard to imagine how anything could keep knocking the stuffing out of such a potent scenario, but *The Monument's* talky excesses did just that. Instead of being allowed to unfold, the characters became mouthpieces for a repetitive barrage of accusation and debate concerning personal responsibility and the nature of war. At times, even action felt forced into accommodating the text: bringing the soldier home, the woman cuts off his ear, orders him to drop a Boulder on his foot and harnesses him to a filler like an ox. Since the play's overall tone was far too earnest to be surreal, one could only wonder why a strapping young man who has already raped and murdered 23 women would hang around and submit to this abuse. To continue the dialogue? Perhaps, but theatre needs a better reason.

The production design was visceral and brilliant, and it kept reconnecting us to the horror. At the top of the show—before a word was uttered—we were dragged into a nightmare by Noah Der's soundscape. Sickening and terrifying, it was like a car crash played at half speed. Del Surjik's lighting was both desolate and threatening, while Andreas Kahre's set, a flat, white oval strewn with rubble, was a closed system. No exit—literally or figuratively.

Actors Stuart Pierre and Linda Quibell were both powerful, although Quibell made some odd stylistic shifts, at times sounding more like a disaffected North American intellectual than a woman whose family and country had been ravaged by war. It wasn't until the final scene that both script and performers really had lift-off: having pressed the soldier into remembering where his victims are buried, the woman makes him exult and recognize each one. Few words are spoken and none are superfluous.

I've seen director David Bloom's work before and know how effective his experiments with style and tone can be. So I'm going to stick my neck out and wonder if his (very understandable) respect for the gravity of Wagner's material prevented him from being daring enough with it—and from making it gripping from start to finish.

This is one of the most perfect pieces of theatre I've seen in a long while. The realization didn't knock me down cold or anything; it kind of accumulated, just like the show's power did as I watched and listened. What seemed to begin as a monologue grew into a virtuoso feat of storytelling in which a single performer captured the audience with a dark, sweet cliffhanger.

At first, we were hit with a bundle of characters and events unanchored by time or place. We played leapfrog with the fragments until the gaps gradually filled in and a narrative took shape in our minds. It's a strenuous but always exhilarating way to receive information. Our narrator was Joe, a crime scene photographer whose occupation was clearly a metaphor for his need to revisit a small town summer from his past. We met his childhood sweetheart, Carmen Angel, a precocious ten-year-old from the wrong side of the tracks whose film-goddess-in-a-woman's-body allure led to her savage murder. And there was Eulich, a creepily effete mortician whose preacher father had him castrated as a boy in a proactive attempt to deliver him from temptation; Joe's marvellous Aunt Lou; Carmen's extravagantly unhinged mother; and a gaggle of perfectly drawn supporting characters.

Through the adult Joe, actor Chris Craddock channelled them all. Not since puppeteer Ronnie Burkett have I witnessed such vocal breadth. He gave them vivid physical life as well, often very subtly, his own built simply melting away to leave the essence of a mannerism or gesture. At other times, the characters seemed to be invading Joe's psyche.

The always excellent Catalyst team gave Craddock everything he needed—not least, Joey Tremblay's script. It was complex, image-rich and almost filmic, and director Johnathan Christenson's music was the perfect soundtrack. Applied sparingly, it matched but never forced our emotions.

Designer Brett Gerecke's set was a row of backlit doors which hovered onstage like portals to Joe's memories. Behind them lurked Auntie Lou's freshly-baked pies, Carmen's shack, Eulich's cadavers and seedy hotel rooms.

All well-told stories leave an aftertaste and Carmen Angel's was bitter. It had a lot to do with how badly grown-ups can fuck with children—from well-intentioned, but ignorant repression to outright exploitation and abuse. That such an enchanting tale could also send us to bed sad and angry was a good thing. **D**

#### THE PLUGHOLE

If you already have your 2005 dayplanner, crack it open. If not, then write this on the inside of your wrist and don't wash.

On January 11, *The Black Rider: The Casting of the Magic Bullets* opens for a five-day run at the Waterfront Theatre. Those familiar with Tom Waits' 1993 album will know that the mournfully berserk collection of songs was composed for an opera written by Waits, Robert Wilson, and William S. Burroughs (oh, the chemistry!). Edmonton's *November Theatre* actually premiered the English language production in 1998. It's been everywhere, apparently. Except here. The *PuSh International Performing Arts Festival*, whose mandate is to bring Vancouver up to speed on what's been happening on stages elsewhere, is responsible for ending this shameful drought. For more scoop on this, and other essential shows in the series, call 604-257-0366 or visit [www.pushfestival.ca](http://www.pushfestival.ca).

Penelope Mulligan



# Vancouver After Dark has some crazy corners ...

**VANCOUVER'S #1 FETISH NIGHT**

## SIN CITY

2nd Saturday Of Every Month  
Strict Fetish Dress Code  
DJ Pandemonium + guests

**SAT 11 DEC  
SAT 8 JAN**

23 West Cordova  
Absolutely no minors  
9pm-3am



**CLUB 23 WEST**

**+ THE WILDEST PARTY OF THE YEAR!**

## SIN CITY NEW YEAR'S! 12.31.2004

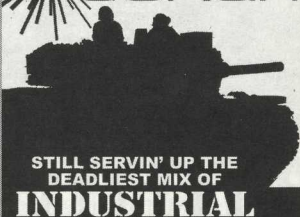
This event will sell out so get advance tickets early!  
Advance tickets at Judy Basha Designs, Mack's Leather & New World Designs  
Free champagne & prizes at midnight / Strict fetish dress code  
9pm-4am / DJs Pandemonium, Maleficent & Catherine  
VIP & advance ticket holder line until 11 pm only!

**CLUB 23 WEST**



## SANCTUARY SUNDAYS

HAS MOVED TO SONAR



STILL SERVIN' UP THE DEADLIEST MIX OF

## INDUSTRIAL ELECTRO ALTERNATIVE & RETRO

W/ DJs PANDEMONIUM  
PYXIS AND MALEFICENT!  
**FREE B4 10PM  
9PM-2AM**

## RADIOAKTIVE ALL ALTERNATIVE NEW YEAR'S



**BURN  
2004 OUT  
W/ DJs  
Pandemonium  
Sound, Wav  
Contrasoma**

80'S 90'S  
NEW WAVE  
INDUSTRIAL PUNK  
ROCKABILLY  
ROCKS A GOTH  
ELECTRO METAL  
**BRITPOP  
& MORE**

**DECEMBER 31, 2004  
RODAOS / 9PM-4AM**

ONLY \$10 ADVANCE / \$15 AT THE DOOR / 19+ WITH ID  
ADV. TIX AVAILABLE AT RODAOS, ZULU & SCRATCH  
COMPLIMENTARY CHAMPAGNE AT MIDNIGHT

**7 ALEXANDER**

**JAN 16**

## Collide



Presented by Sanctuary  
Tickets at Zulu & Scratch

**SONAR**

**THIS SUNDAY!**



## FAITH and the MUSE & HINTERLAND

feat. Monica Richards & William Faith, ex-member of Christian Death!  
advance tickets at Zulu and Scratch

**DEC 12 / SONAR**

## LOGIC BOMB

with DJs Sinister & Chris  
psytrance from Sweden!

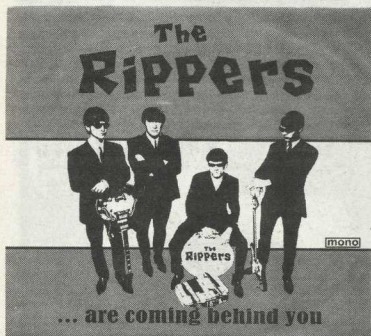


**12.29  
SONAR**



# RIFF RAFF

BRYCE DUNN



Thought it only fitting that I take this opportunity to reflect and re-s-pin some o' my favourite 45's this past year, just in case you missed it, and also to pay respect to this criminally underrated format.

Speaking of criminally underrated, how about them Deadly Snakes? Toronto's bastions of bourbon-laced rock and soul put out a double 7" back in June that begs for repeated listeners-

particularly for their romps through Eddie Floyd's "Big Bird", with its contagious call-and-response vocal and foot-stompin' beat, and Neil Diamond's "Shot Down" that chugs like an out-of-control locomotive and shines brighter than, well, Mr. Diamond's entire sequin-embossed wardrobe. "Nasty Boots" is a un-released original, and with the MM "hit" "I Can't Sleep At Night" (with accompanying video that looks

like an outtake from the movie Kids), you've got a sure-fire winner for dancin' and drinkin' 'til the sun comes up. (In The Red Records, P.O. Box 50777, Los Angeles CA USA 90050).



San Francisco all-stars The Flakes gave their deserved fans something to crow about earlier this year when a tour single finally washed up on North American shores from a European jaunt from '03. The pedigree of this band is admittedly fantastic, not only 'cuz they can walk the talk, but they have drumming dynamo Russell Quan (of Mummies, Bobbyfeens, umpleen other bands fame) behind the kit. When I say they walk the talk, I mean they KNOW how to rock AND roll, and their influences drive their songwriting to create masterpieces like "Talk About You", a hipshaker that puts Jerry Lee Lewis and his ilk

to shame, and the flip is equally piano-burning. Their rambunctious spin on The Hangmen's sixties frat number "What A Girl Can't Do", as far as the current "garage" scene goes, these guys are at the top of the heap, and with a full-length in the works, all I can say is "Watch out!" (Dakota Record Records, no address given).



Keep it simple, stupid. No, not the acronym for "the hottest band in the land", but instead the motto for our next inductees into the seven inch honour roll. The Fe Fi Fo Rums. Simple, but fuckin' genius at the same time, "cuz you can't help be drawn to something so primitive and catchy that you wonder why the hell do other bands even bother?" "Electroize Me" nails it in the tradition of other no-fr combos like Supercharger, yet with a nod to their Northwest roots, and "Wild One" puts the icing on

the proverbial cake. What more do you need? Go and get this, pronto! (Boom Boom Records, 20720 S.E. 192nd St. Renton, WA USA 98058).



We round out our (by no means complete) retrospective with a couple of overseas combos. The Rippers and The Kidnappers. Judging from those names, you're thinking crusty punk with a penchant for political prophesizing? Nay, and nay. The Rippers are four Italians that do indeed "rip", but more in the vein of early Pretty Things/Stones on speed. The four tracks on their EP, "...Are Coming Behind You" are fine examples of the genre I like to call garagebeat, the former because of recording aesthetic, the latter because each song displays the early sixties R'n'B sound of the Brit wave that stormed through the bands previously mentioned. This is harmonica wailin', fuzz-drenched

guitar stomp that would fit nicely between your copies of 12X5 and Kinks Kontroversy, if I do so boldly say. (Shake Your Ass Records, << http://www.syourassrecords.it >>).

The Kidnappers are from Germany and are causing quite a stir with their song about "Spanish Girls", border guards have been besieged, as females are flocking to hear the punk rock pop of these young lads—imagine a cross between The Devil Dogs and The Beat, and you've got yourself a scream-inducing, skirt-tossing good time. The other tracks, "Good Morning Cigarette" and "What The Cool Kids Say" are more fine examples of the perfect blend of finger-snappin' hooks and definitely will have all the kids beginn' for more. (Zaxxon Vile Action Records, << "www.zaxxonvileaction.com">>).

Happy holidays and see everyone in the '05!



## WHERE IS ALL MY HO HO HOS?

**AGAINST ME!**  
"WE'RE NEVER GOING HOME"  
OUT NOW ON DVD

**STRUNG OUT**  
"EXILE IN OBIVION"  
OUT NOW ON CD/EP

**SICK OF IT ALL**  
"OUTTAKES FOR THE OUTCAST"  
OUT NOW ON CD ONLY

**MAD CADDIES**  
"LIVE FROM TORONTO: SONGS IN THE KEY OF 'E'"  
OUT NOW ON CD ONLY

**ME FIRST & THE GIMME GIMMES**  
"RUIN JONNY'S BAR MITZVAH"  
OUT NOW ON CD/EP

**PEEPSHOW 3**  
VARIOUS ARTISTS  
OUT NOW ON DVD

**FAT**  
WRECK CHORDS

FAT WRECK CHORDS • P.O. BOX 193690 • SAN FRANCISCO, CA 94119 • WWW.FATWRECK.COM



**ANTI-**

**NEW RELEASES FALL 2004**

**"REAL ARTISTS CREATING GREAT  
RECORDINGS ON THEIR OWN TERMS"**



**TOM WAITS - REAL GONE**

**ELLIOTT SMITH - FROM A BASEMENT ON THE HILL**

**NICK CAVE - ABATTOIR BLUES / LYRE OF ORPHEUS**

**JOLIE HOLLAND - ESCONDIDA**

**A GIRL CALLED EDDY - ST**

**THE BLACK KEYS - RUBBER FACTORY**

**DANNY COHEN - DANNYLAND**

**EDDIE IZZARD - DRESS TO KILL (CD) -**

**UNREPEATABLE (DVD) - DEFINITE ARTICLE (DVD)**

**GLORIOUS (DVD)**

**COMING 2005**

**MARIANNE FAITHFULL - BEFORE THE POISON**

**THE FRAMES - BURN THE MAPS**

**BLACKALICIOUS - NEW STUDIO ALBUM (TBA)**

**DANIEL LANOIS - NEW STUDIO ALBUM (TBA)**

**JOE HENRY - NEW STUDIO ALBUM (TBA)**

[www.anti.com](http://www.anti.com)



# NETTWERK'S LOCAL TALENT



## NATHAN

"If David Lynch had directed *O Brother Where Art Thou?*, Nathan's music would be the soundtrack."  
- Michael Wrycraft, CBC Radio



## PO' GIRL

"Think of Norah Jones, a mellow Ani DiFranco, Tracy Chapman and Gillian Welch sharing the stage with The Be Good Tanyas. Impossible? Just turn your ear to Po' Girl..."  
- Kitchener Waterloo Record



## SHELLEY CAMPBELL

"Her songs share the same timeless beauty as... Lucinda Williams, Gillian Welch, Steve Earle, and other masters of their craft."  
- Canada.com



## PANURGE

"Taking a page out of the U.K.-based Beta Band's book, Vancouver trio Panurge blends folkiness with computer-generated psychedelia." - *The Georgia Straight*



## CLUMSY LOVERS

"The band has one heck of a thing going... feisty music that has people dancing and reeling and jigging like lunatics on a clover high." - *Spokesman Review, WA*

INSTORES NOW



NETTWERK

WWW.NETTWERK.COM



# TEXTUALLY ACTIVE

**Belly Dancing Basics**  
Laura A. Cooper  
Sterling Books

**Belly Dancing For Fitness**  
Tamalyn Dallah and Richard Harris  
Ulysses Press/Raincoast Books

**The Art of Belly Dancing**  
Melanie Volow and Valerie Rushmere  
Running Press

I've been belly dancing for just over six months now since starting classes with Zorina in April. While classes and at-home practise are my mainstays, I like to get other perspectives and ideas, and these three books are some of the ones I've been reading lately. Since there is so much in common between them, I've decided to do a three-fer here.

The first one I got was Laura Cooper's *Belly Dancing Basics*—a bit of a misnomer since she goes much further than the basics and

includes chapters on veil work, floorwork, sword dancing and more. This one's a visually arresting book, with pretty much every page full of step-by-step full color pictures of costumed dancers. It might not seem important, but as an aside to really seeing how a move is done posture-wise, it's the next best thing to a video or live instructor. There are some downsides to this book—the history parts are oh-so-preachy and puritan and a little defensive, denying that burlesque and therefore stripping evolved from belly dance exhibitions during the 1800s (this is the evolution folks, but many a bellydance book gets a little freaked out by the association), and the parts discussing music are too short and too simplistic without giving a clear indication of how the rhythms go, but listing some of the best traditional belly dance music CDs makes up for this as readers know where to go to hear it for themselves. This book also has a

good appendix listing all kinds of sources for belly dance related items from costumes to music to swords.

Then, I picked up *The Art of Belly Dancing*, mostly for the CD inside, but also hoping the finger cymbals ("zills") and veil included would be worth it. The zills weren't horrible, but they weren't great either and the sound is little too little for me (tip—get yours somewhere like Banyen Books). And as for the 72" veil, well, first of all that's too short for a belly dance veil (eight or nine feet is best, depending on your arm length), and second of all, one may have noticed that belly dance veils are three or four feet wide, not three inches. It makes a great headband, though. The book covers the basics competently and in a couple places, such as the rib slides, belly roll, and shoulder shimmy, more clearly than the other books. This little book is also a lot more accepting of the sexual attraction males will

tend to have for watching belly dancing. Its history section is also very thorough and discusses roots of belly dance commonly ignored by other sources (such as Greek theatre and shaman dances), and gives tips on how to differentiate between regional styles like Persian, Egyptian cabaret and Turkish.

Most recently I've received Dallah's book, *Belly Dancing For Fitness*. I like her matter of fact way of discussing different aspects of belly dance myths, such as the Dance of the Seven Veils, and men's reactions to belly dance without moralizing or getting defensive, and the book on the whole is very matter of fact—just the information needed plus some extras with very little BS. As a musician I loved that she was the only one to give a chart of some rhythms on page 21 outlining exactly where the beats go, as well as much more detail on the kinds of songs to pick for a routine, different instruments used, rhythm families, as well as CD recommendations (she plugs the Bellydance Superstars CD compilations, which is fine with me as I have both and can vouch for them as great starts to a collection). Dallah's history

and regional style sections are better and more detailed than those in *The Art of Belly Dancing*, although there were some mistakes and editing oversights. For example, she first erroneously says that the English term "belly dancing" comes from an Arabic term "beladi" meaning "of the people" that English speakers wouldn't have heard of, but three paragraphs later she does say that the term "belly dance" was coined in 1893 by an American promoter. Realistically, "belly dance" means just that, which should have been obvious all along as the Arabic word for belly dance is "raqs sharqi" – literally "dance of the stomach." She has more success discussing the role of the Hollywood and Cairo film industries in shaping the image of belly dance and the costumes, and this section on cultural interplay is quite interesting indeed, as are all her comments on subgenres and costumes, especially on the mishmash of American tribal.

Dallah also covers all the basics of practice, posture, basic moves and choreography and covers a sample workout plan, including warm up stretches etc. (Here's a tip though—if you

actually want to get fit through belly dance, you best be doing a lot of shimmies, shakes, and quick steps to up tempo music for an hour or more per session, several sessions per week. Slow moves are sensual and can build strength, but they don't give much in the way of cardiovascular benefits.)

Overall, I'd say that Dallah's book is the best introduction to the basics and the history, and once you have mastered its contents, you're ready to move on to Cooper's work for much more about veil dancing, props, and floorwork.

While I found things I like in all of these books and particularly a lot of good information and ideas in Dallah and Cooper's books, I won't be quitting class anytime soon. If you want to learn to belly dance, you really are best off in a class where you can get feedback on your form and see the move done live and at varying speeds from different angles until you get it. However, I think we've all had the experience of wanting to practise a couple of days later and not remember everything from class, and that's where books like this are great resources.

Droke

## Shameless Teenage Kicks by Dory Kornfeld.

I was watching TV last week and a ad for a new board game came on. The ad showed two girls sitting on the floor of an expertly decorated bedroom (complete with pink bedspread and posters of boys), laying down cards and giggling. The commercial ended with a voiceover giving us the name of the game (which I now forget) and the tagline, "From gossip to lipgloss, everything teenage girls like!" or something to that effect. Now I know lots of people, teenage girls, grown women, and some choice male friends, who like gossip and lipgloss, but the idea that gossip is on one side of a spectrum that has lipgloss on the other end, and between these two things lies the total range of things—everything—that teenage girls like, makes me nauseous. These "teenage girls" catered to by this glorious new board game, are surely the same teenage girls that YM, Seventeen, and Cosmo Girl

are written for. The gossip-and-lipgloss set.

Most teenage girls I know are not like this. They are smarter, sassier, and a lot more fun than these board games and magazines make them out to be. And what are they reading? Well they're probably reading YM, Seventeen, and Cosmo Girl too, and they think it's dumb, but they read it anyway. Maybe they're reading Cosmo, which is about, well, gossip and lipgloss, but also sex and how to be a ball buster at the office, but still be sexy. Hopefully they've found BUST ("the voice of the new girl order"), which is about feminism, organic women-made lipgloss, and still more sex, but that might not be the right-fit magazine either. Some of them, I'm sure, are reaching to the 1970s copies of *Our Bodies Ourselves* that sit on their mom's bookshelves just because the information is frank and honest and not infantilizing. I'd love to give these girls a copy of Sassy, but my few copies are precious and there aren't ever going to be any more published.

Well now we can stop worrying about our sisters and cousins and the kids we babysit for and are counselors for at summer camp. Finally, there is a new player on the scene, an intelligent, quirky, thoughtful and spunky publication that is totally Shameless. Shameless magazine ("for girls who get it") is now in its second issue and is available all over this city. Started by Nicole Cohen and Melinda Madala, two Ryerson Journalism Students (now graduates), as an assignment for a class to create a magazine that didn't exist, but should. To them "it did make perfect sense to create a progressive girls' magazine...a smart, feminist

teen magazine that was fun and accessible...an alternative to the glossy teen magazines that talk down to girls and...treat girls as little more than a lucrative market for beauty products."

Shameless' second issue is out now, and it's available all over this city. This issue is the "Virginity Complex" issue, written because the editors wanted "to tackle a subject rarely discussed frankly when teenagers are involved: sex." The feature article, "Saint or Slut?" is all about debunking the virgin/whore dichotomy that society sets up for girls and tackling the awful girls-are-sluts-guys-are-players double standard. It's stuff I feel like I've heard a thousand times, but maybe that's because the article's writer, Ellen Kate Friedrichs, was my camp counsellor once upon a time. I recall the hundreds of issues of Seventeen that I read all having articles telling girls that they don't have to have sex until they're ready and that readiness is a personal thing with no "normal," but all those articles came with sidebars of "how to tell if you're ready" checklists. Shameless does not descend into the belittling depths of quizzes and checkboxes—Shameless is all about giving girls the information they need to know what's right for them. Shameless actually writes about abstinence-before-marriage clubs and what the pros and cons of them are. Seventeen merely advertises them.

There's a lot more than just sex in this issue of the magazine though. There's an advice column (with culture jamming tips), food politics issues and an accompanying recipe (delicious CanCon from the Juice For Life cookbook), profiles of awesome women from the famous (Margaret Cho) to the homegrown (an 18-year-old Toronto graphic designer and "attack illustrator"), an article about women in the workplace, the requisite DIY craft column, fashion accessories (the glory of the one-inch button collection displayed on a denim jacket), book reviews, band profiles, comics and art, and no horoscopes or dating tips—hooray! It's a pretty great assortment of snippets of thought and culture that any teenage girl ought to find interesting, even if some of it is written in a strange tone, like the article that promises to be about girls who breakdance

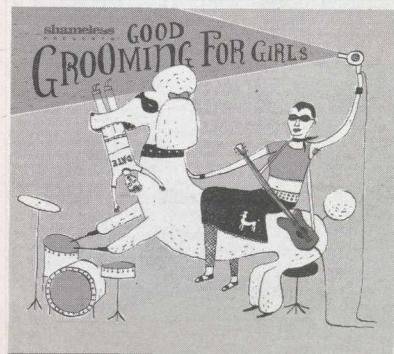
and reads more like encyclopedia copy.

There is also a lot more magazine to the Shameless name; the magazine has been responsible for a whole host of community events (sadly, all in Toronto) to promote and fundraise for the publication. From all-age parties to lit readings, these festivities serve to make the magazine possible, but also to create a Shameless community. Says Nicole, "We meet a lot of people at our events who become part of the magazine's teen collective or who contribute art or writing. We like to meet our readers and supporters and we also want to put on teenage-friendly shows and events, and especially events that feature women in the arts communities." There is also a companion CD, *Good Grooming for Girls*: on all girl band/singer compilation that highlights local talent and other wonderful women from bands and labels that I certainly had no familiarity with as a 17-year-old.

Creating more teenage-friendly events that still draw the university crowds seems to mirror the readership of the magazine. Though the Shameless is targeted towards teens, I know tons of BUST-reading twenty-somethings that all think it's the greatest magazine we never had as teenagers ourselves, and Nicole assures me that teenagers are reading it as well. "We get lots of letters and emails from teenagers but we also get mail from women in the 20's and 30's, saying how they wish there was a magazine like this when they were growing up," she says.

So it seems that being shameless goes in two directions: firstly you get the teenagers who finally get media that lets them know that they're allowed to be intelligent and diverse, but you also get grown-ups who don't have to sneak out of the supermarket with the copy of Seventeen hiding in the bottom of their shopping bag—they can read a teenage magazine with pride, and hopefully pass it on to a sister, daughter, niece or friend when they're done.

The next issue of Shameless comes out in February. Visit [www.shamelessmag.com](http://www.shamelessmag.com) for thrills and excitement.





# DO IT YOUR DAMN SELF

THE SEAMRIPPERS CRAFT COLLECTIVE

## Make yourself some swell underoos

Underwear is something that most of us wear everyday. With the exception of having a few fancy pairs we probably don't think about them that often. It can be really difficult to find them on the right size, the right colour or the right fit. And now you can finally remedy that while proving to yourself that you are a creative genius.

This project is really based on the expertise of Charlotte and Chrissy from the Seamrippers. Although I made a few adjustments the design and pattern are basically theirs. It's really hard to describe a project like this in such a small space, so if you have any questions please email [DIY@seamrippers.ca](mailto:DIY@seamrippers.ca). And really one you get started it's easier than it seems.

you will need:

**Cotton lycra:** make sure that it has two-way stretch (top to bottom, side to side). Dresswe (on hangers) has a really good selection of colours but stretchiness may vary from fabric to fabric, you can use other stretchy fabric but should probably stick to cotton. If you're feeling rebellious you will have to cut the gusset from a separate piece of cotton.

**Elastic or elastic lace:** this should be a similar stretchiness to your fabric, there are lots of colours available, make sure you have at least two metres, even if you don't use all of it.

**Needles:** if you're using a sewing machine use "ballpoint" needles for knitwear or jersey, they have a slightly rounded tip which pushes the delicate fibres aside instead of tearing them.

**Thread:** if you are using a sewing machine you have more colour

options as you can use two threads at once, the spool of thread should be the colour of your elastic and the bobbin the colour of the fabric, when you sew the gusset at the front this will give you line of contrasting colour. Make sure that the two colours of thread are the same weight and have the same fibre content as one another, this will run smoother through the sewing machine, I would use polyester as it is stronger.

**Pins:** pin everything before you sew it, this will prevent slipping.

**Decent scissors:** I know I'm repeating myself, please invest in a good pair.

**Sewing machine:** optional, but it will make this project way faster and the seams will probably hold together better, use a medium zig zag stitch as it has more stretch, the stitch will probably about as wide as it is long.

You will need to **enlarge the pattern provided** (figure 1) either by photocopying it about 800% or by redrawing it. I recommend being brave and saving yourself the 20 cents and the trip to kinks. By redrawing it you can make some small adjustments as you go.

The **waist band** should be a few inches bigger than the **mid point of your hips** when you hold it up to yourself. Depending on your size and how you wear your underwear you may need to play around with the pattern to get it exactly right. The closer to the edge you sew the seams the wider the underwear. The more you cut off the top the more bikini they will be.

When you have decided on the correct size **trace the pattern and cut it out**. Make sure that both the front and the back are along the same line of stretch. (figure 2).

When you have your pieces cut out, **overlap them at the crotch** until the sides meet up at least several inches, this will create the gusset. **Fold the edge over slightly** (1/4 of an inch or less) and tuck underneath. Pin in place. There will be two seams one on the inside and one on the outside. The outside seam should run along the front. The results of this are more attractive and will prevent any chafing.

**Sew each folded under edge** onto the body of the other piece (front edge onto back piece etc.) with a zig zag stitch. If you use a contrasting colour for the top thread this will show along the front of the gusset.

When you have the pieces joined pin the side seams together along the inside edges. **Sew together, trim edges.** By now this will be recognizable as a pair of underwear.

### Adding Elastic:

As the elastic is sewn on the outside, this pattern calls for the slightly decorative underwear elastic available in lots of colours. **Sew the waist band on first**, cut a piece long enough to go all the way around the waist band. **Start at the back** in the middle about one inch from the edge of the fabric. (figure 3). Put the pretty edge of the elastic closest to the edge of the fabric. Pin it in place. **Sew the first inch** in place along the top edge of the elastic. (figure 4). After the first inch start adding a small amount of tension by pulling slightly on the elastic. **Sew the whole way around with zig zag.** **Fold the raw edge of the fabric over** so that the folded edge is flush with the edge of the elastic. **Sew in place along the bottom edge of the elastic.** (figure 5). Trim off the excess fabric, this requires good sharp scissors, a steady hand and some patience. It may take some practice to get

a perfectly straight line. **Repeat these steps with the leg elastic.** If you want to, now is a good time to readjust the angle of the leg holes.

Trim any loose threads. **Put them on and dance around**, unless you made them for someone else.

### Variations:

Underwear can be made from recycled materials, such as old t-shirts. This can be tricky as jersey is not as stretchy as cotton lycra. It can also be difficult to fit the pattern onto the t-shirt and have everything line up. Fully take the t-shirt apart and lay it flat. When you cut the pattern, cut

the pieces bigger than you would expect to. After you have assembled the pieces but before you put on the elastic you may want to try them on. At this stage it is easier to make them smaller if you need to. Then follow the steps for

### Making Regular Underwear:

You can also add embellishments to your underwear. Rhinestones, beads, lace, ruffles, ribbons, these can all be added once you have the basic pair complete. Just make sure that any fastening is on the outside or will not cause any irritation if it is on the inside. Ignoring this detail could prove uncomfortable, don't say I didn't warn you.

If you need some more ideas there are many different websites....these should give you a starting point. And while you're looking please check out [www.willmunro.com](http://www.willmunro.com) the underwear he makes are for boys but they are truly inspired.

The Seamrippers Craft Center offers underwear making workshops and any questions that you have we can probably answer. Our workshops will begin again after the holidays, check our website for specifics [www.seamrippers.ca](http://www.seamrippers.ca). And if you're free, on Saturday December 18th we are having another craft fair 3-10 pm, 436 West Pender, admission \$2. This one will also be followed by a dance party so if you need any last minute gifts for someone else (or yourself, we won't tell) come by.

figure 1

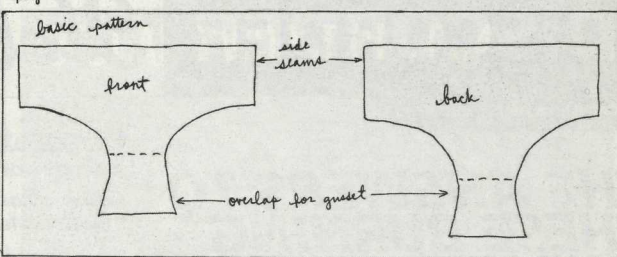


figure 2

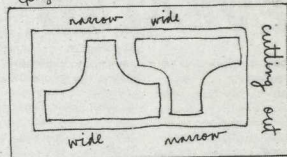


figure 3

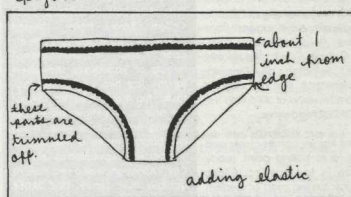


figure 4

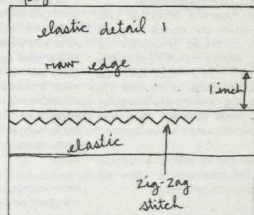
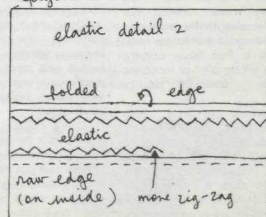


figure 5





# DISCORDER

# Holiday FUN-FEST!!!

COMPILED BY SUSY AND KAT.

## THE ANSWERS TO THESE BURNING QUESTIONS REVEALED:

### Old Time Relijun

**Prophesize!**  
Old Time Relijun have been around for upwards of six years now, toiling in glory and relative obscurity in Olympia, Washington. This strange ensemble recently released *Lost Light* on K Records, a postmodern, bluesy piece of hypnotism that draws equally from '60s stoner rock and ancient religious texts. Jonathan Falcone of *Logo* magazine suggests that listeners "target Garage Rock, this is Garage Crack." We heartily agree. Arlington de Dionysio, OTR's frontman, was kind enough to share his vision of 2005 with the DISCORDER readership.

"Mount Ratrier comes closer and closer to its boiling point, ready to blow its top, spewing smoke and gas, turning most of western Washington into a modern day Pompeii. It will happen while I am on tour, far away, so I am not too worried about my own personal safety. I will miss my friends.

"The Argentine economic crisis will slowly but steadily improve with continued prosecution of the military chiefs responsible for the 'Dirty War' and the disappearances of the late '70s and '80s. When these murderers are finally brought to justice, everybody wins.

"Daily life for millions of people on the continent of Africa will continue to get worse.

"Canada, and some countries of Europe and South America, will become the beneficiaries of an enormous influx of some of the brightest and most creative minds America has to offer, due to the increasing hostilities encountered by these people in their home country. "There will be a lot of magazine articles about cloning.

"Opponents of the Bush Administration, and its far-right agenda, will have to come to terms with the fact that his power over middle-America comes from his ability to speak to the lowest common denominator by cloaking his lies in quasi-religious terms, which captures the imagination of a populace hungry for spirituality in the relatively empty field of consumerist culture.

Opiate of the masses or not, spiritual hunger and the quest for meaning of modern man must be taken into consideration as a political issue if there is ever to be any hope of defeating this cynical tyrant."

**Stinkmitt Calls Us Nerds!**  
Do Stinkmitt really need an introduction? Backed by Dr. Do This, MCs Betti Forde and Jenni Craige have been shoving themselves down the (admittedly open and accommodating) throats of Vancouver showgoers for the last two years. Their hot-as-hell hip hop sheez has swept the nation, and shows no sign of running dry anytime soon. These two bitches make a mockery of Vancouver's reputation as "No Fun City." Although, wait a sec: they're actually from Surrey. DISCORDER asked them how far they go under the mistletoe...

"To, all we have to say is that if you f\*cking disorder nerds think you're getting a round of cone outta us under the f\*cking mistletoe this year, you better have saved up all the xmas money yer mummies gave ya this year, suckalitt! It's either that or you make sure that it's SNOWING hard on xmas eve, no what I'm sayin' '9 Snowing real hard-then we'll be wiping our runny noses on yer stockings' fer sure!!!

many xmas, prancer and vixen  
(aka betti and jenni stinkmitt)"

### Dandi Wind's

#### Mouth Full of Blood!

Dandi Wind Capone and Sam Findlay have more than just really cool names: together they make up Dandi Wind, the electro-art something duo are currently sweeping Shindig. Look out for a feature next month, and in the meantime, to what your appetites, read about Dandi's childhood misadventure.

"I grew up in the northern interior of BC in between two small towns where winter lasts for like 5 months and it gets to negative 40. Our water well would freeze (cuz we didn't have indoor plumbing) so we'd take our large blue gallon buckets into town to fill with water. Anyways, one day when we were on our way to town my dad was

- BUTCHERSHOP GALLERY—**TOO MUCH LOVIN'!**
- OLD TIME RELIJUN—**VOLCANOES! CLONING! BRAIN DRAIN!**

warming up the car and the rest of the family was waiting inside so I decided to walk around towards our greenhouse where I saw the most BEAUTIFUL, GUSTENING pole covered with delicious looking frost. It looked so fresh I opened wide and decided to take a nice long lick. Somehow I didn't realize that my tongue would get completely stuck to the pole. I pulled it a slight bit and it wouldn't budge. I stood there for a minute wagging my head back and forth but my tongue still wouldn't move. Then I heard my mom call "Dandi, come to the car; time to go into town!" and I started panicking...I decided to RIP my tongue off the pole to avoid my folks catching me in this embarrassing pose. Before I ran to the car I saw a piece of flesh hanging on the pole...though the most intense pain ensued I held my mouth shut and jumped into the backseat. My eyes welled up with tears and my mouth filled with blood. My mom wondered why I was so quiet and told me to speak up. When I opened my mouth blood poured down my neck and to this day I still have a square chunk missing from my tongue."

### The Butchershop Resolves!

If you don't know already, The Butchershop Gallery is located just off Main street, at 26<sup>th</sup> ave, and hosts some of the raddest and weirdest artistic and otherwise events to grace our fair city. The Butchershop has a monthly comic jam (second Sunday of every month), hosts music shows, art exhibitions, fashion shows, and even swap meets. Basically, you name it. If it's cool, they've done it or are currently doing it. And there's even a live drawing class every Wednesday!

### The Butchershop New Years Resolutions

- Less Hawkers - Get more than two 5's for the float
- Check phone messages more often - Less lovin' in the office
- WHAT WE WANT FOR XMAS - a nice big ol' grant - sprinkler system

### Neko base Manipulates Drunks!

It sucks that Playboy.com's "sexiest babe of indie rock" left Vancouver, but we're happy for her, and even though she isn't from here, we still consider Neko a hometown hero. Her new live record, *The Tigers Have Spoken*, has only heightened our anticipation of her next studio release (due in spring 2005). The woman with the best pipes in all-country was kind enough to share an odd Christmas memory with us.

"A couple years ago I decided to skip X-mas altogether. I decided I was gonna work. I made two big pans of fudge and bartended at The Hideout (best bar in Chicago, nay, the world). It was very nice to just sit back and watch other people's holiday drinking, without any danger of any of them being related to me. X-mas drinks tip really well, especially after you manipulate them with good fudge. Peace on earth! Let me call you a cab."

### YOUNG AND SEXY: TERRORIZED BY PUPPETS!

Holly Day once said, "This band has completely restored my faith in little, unknown bands and music in general." All I can say is, thank God Lucy dumped Paul, leading him to start penning his gorgeous, sad, weird songs in the first place. 2002's *Stand up For Your Mother* remains one of my favourite local albums of all time, and I was stoked to hear that another album is in the works. We asked these gems in the Mint Rec's crown about their most intense holiday memories.

Lucy: "When I was really young, my dad seemed to take pleasure in buying me gifts he could terrorize me with. There was the evil Kermit puppet! I got one year that he used to attack me with when I least expected it. He kept it hidden in the closet with the Steely Dan *Katy Lied* record that was also terrified because of the praying mantis on the cover. Then there was that "Operation" game which played right into my fear

of anything medical. "The best gift was the Fisher Price Tape Recorder (that used to come in two-tone brown). My friend Martha and I recorded hours of insane giggling, poetry, and recorder solos under the guise of "the longest radio show ever."

Paul: "X-mas Recipe for Disaster: Take one extended family, mix liberally with alcohol, and add a dash of political debate. While this is marinating, throw a game of Trivial Pursuit together with too many small children running around. The results are never quite the same but equally disastrous. This concoction should never be attempted more than once a year." D

## CAROLYN MARK

## MAKES A CHRISTMAS BEVERAGE!

*In my mind, nothing goes together like Victoria's "Terrible Hostess" and a good stiff drink. Here's her recipe for an "English Mother."*

**1 shot vodka or gin  
Soda water  
Splash of Ribena  
Serve over ice garnished  
with lemon**

**"A proper holiday bash is held on Boxing Day, serving the Major Escape Hatch function of extracting you from the arms of your family while depositing you back into the drink-filled arms of your friends. Have plenty of ice on hand."**



# Luke Meat's

*CiTR's Music Director and  
Spotlight, Curmudgeon  
Dishes on the Platters*

This year I've been called everything from "the saviour of noise" to "a brain-dead monkey with a Commodore 64." This sty that I call an office has seen more than 2000 rekkids pass through it this year, and I have listened to...well...most of 'em. I wish I could listen to all of them, but sometimes you really can judge an album by its cover. *Sony Pimp Tea*. Sometimes it's just a no-brainer. The programmers of CiTR will want to spin the new release on *Touch and Go* more than the new *Buttweat* from Saskatoon. But those unlistened-to albums do start to pile up, and sometimes I just have to plant my ass down and listen to 100 CDs in 3 hours. That's always fun. That is what this job is all about. And you never know—there may be that one gem in the stack that CiTR is looking for. Please?

Lists like this are always hard, because you inevitably forget that one thing that really deserved to be mentioned, but I've done my best to think back over the full year. So here is my very condensed list of what stood out this year, good and bad.

## Best reason to start doing acid again:

**COMETS ON FIRE** - *Blue Cathedral* (Sub Pop)

Comets on Fire return with their unabashed approach to psychedelia on this highly anticipated follow-up to 2002's *Field Recordings From the Sun*. Eight tracks of hallucinogenic bombast, with new member Ben Chasny (6 Organs of Admittance) offering some acoustic method to Comets' electric madness. In a word or six, the best release of the year.

## Worst trend to keep an ear out for in 2005:

**Singing like John Cale**

Toronto's Hidden Cameras are now on Rough Trade, which means a giant embrace from the worldwide hipsters. Unfortunately this means a spawn of imitator bands who sing through their teeth, all with nasal flat voices. Do yourself a favour next year: ignore all of these groups (and shelve your copy of *Missauga's Goddam* while you're at it) and grab Brother John's Paris 1919. It's the original, and it's way better. Trust me.

## Best reason to tour without a new album to promote:

**YO LA TENGO** - *Richards on Richards* - May 24 (Victoria Day)

Without the strain of having to slog out new material—let's face it, Summer Sun was as boring as a Low tribute album—Yo La stuck to older jams, playing loose and lazy and having a ball. Extra points for covering The Kinks' "Victoria."

## Worst reason to go to an after-party:

**Become the guy from INTERPOL's DJing.**

Charging something like 15-20 bucks of the Tokyo Lounge to hear the bassist from Interpol spin '80's electro classics? Is how you spell fu-ck-i-ng s-c-a-m.

## Best evidence that scenesters can make quality product:

**THE LIARS** - *They Were Wrong So We All Drowned* (Mute)

2002's *They Threw Us In A Trench and Stuck a Monument On Top* saw The Liars on tour to being grouped in with the white-belt Brooklyn crowd quicker than you can say "I own every DFA release on vinyl." So what did they do? Alienated their audience completely with the most chilling, sparse, and tucking terrifying record this year. Supposedly recorded in a cabin in the middle of winter. *They Were Wrong* makes you constantly check your back to see if the Blair Witch is about to pounce or, god forbid, be re-run on the Space Network for the 100th time.

## BEST AND WORST OF 2004



## Worst leftdown: the rise and fall of noise

**TIE: BLACK DICE** - *Mesalina* - August 23<sup>rd</sup> / **SONIC YOUTH** - *Commodore Ballroom* - July 13<sup>th</sup>

The sold-out all-ages Black Dice gig gave me hope that the younger generation is starting to embrace more avant-garde forms of audio. Black Dice impressed me with Miles of Smiles, and I was curious to see what they did live. Well, what Black Dice do live is get really high on BC bud, turn knobs for 50 minutes without even acknowledging each other's presence—let alone the audience's—and perform the most self-indulgent, juvenile, unrehearsed wank-fest. Noise-rock pioneers Sonic Youth, on the other hand, eschewed noise in favour of more conventional fare on their tepid Sonic Nurse. (By the way, SY, if you're going to charge 50 bucks a ticket, please play something off of *Daydream Nation*.) So all of this leads me to the conclusion: if the new generation of "populist" noise is essentially bullshit, and the oldies aren't doing it anymore, then I'd prefer that the form not get embraced. Do it well or go away.

## Best proof that you're never too old to be a seminal dadaist rocker:

**MISSION OF BURMA** - *Richards on Richards* - June 4<sup>th</sup>

After a nineteen-year hiatus, not only did this year's Onofion prove that Mob were still capable of kicking most so-called art bands' asses and serving it to them for breakfast, but Mission of Burma's performance at Richards contained more conviction, honesty, and all-out power than we usually see these days. Fucking glorious.

## Best example that hip hop can appeal to the most off-the-wall listener: CLOUDEAD - Ten (Mush)

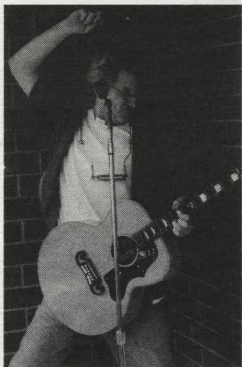
Ever wonder what The Residents might sound like if they recorded phat beats and fresh rhymes? The wall is over.

## Best reason to refine your David Cross record collection:

**PATTON OSWALT** - *Feelin' Kinda Patton*

## Worst press-kit photo: This guy.

I don't know who this guy is or what his CD sounded like. I do know it is not on CiTR's playlist.



Patton Oswalt, like David Cross, is from Atlanta, Georgia, speaks in a nasal drawl, and talks about the ignorance of the American voter. Oswalt, however, is a little more esoteric in his delivery, taking shots at such targets as movie producer Robert Evans, Stella D'Oro breakfast treats, and men who shave their testicles in public. *Feelin' Kinda Patton* still makes me giggle after listening to it for the 35th time this week.

## Best DVD to show someone who still thinks DJs are "talentless rip-off artists": DJ SHADOW - *In Tune and On Time Live!* (Geffen)

Josh Davis' annual installment came in the form of a live DVD featuring a stellar performance last year in London. Chronicling his entire career in a 90-minute set, Shadow proves there's more to the art of turntablism than just playin' rekkids.

## Best example of sistas doing it for themselves:

**GANGBANG** - *The Album*

The epitome of DIY (complete with hand-drawn, one-of-a-kind album covers and titles), local ladies Sarah Campbell and Andi Maddalozzo bash out infectious, stripped-down rawk with intelligently hilarious lyrics. Songs such as "Circumcise Your Heart" and "Beavers and Ninjas" will keep your toes tappin' and a shit-eating grin on your face. Oh yeah, don't miss 'em live.

## Worst promotional phone call I have received this year:

Phone: Ring ring.

Me: CiTR music department...

Guy: Hi, I'm in a band, and I was wondering if we could send you our CD?

Me: [sigh]...Yeah, go ahead. What is your band's name?

Guy: Euthanasia.

Me: Uhhhh...you are aware there was a legendary punk rock band from Edmonton called Euthanasia back in the mid '80's?

Guy: Oh yeah, we know.

Me: Oh! Sorry! Oh! So what kind of music is it?

Guy: We're punk rock.

Me: [click] D





# DEMON'S CLAW

by Tim Horner

The stars must have aligned. The long-awaited Sympathetic Sounds of Montreal compilation has finally been released by Sympathy for the Record Industry, featuring tracks from Les Sexareenos, Toronto's Deadly Snakes and former Spaceshits, BBQ. The release happens to coincide with the Western Canadian tour plans of two of Montreal's newest rock and roll sensations: The Demon's Claws and Skip Jensen & His Shakin' Feet. The tour (largely booked with the help of garagepunk.com forum users) will see The Demon's Claws and Skip Jensen & His Shakin' Feet playing all over BC in early December.

I had a chance to catch up with Serge—the frontman for The Scat Rag Boosters, drummer for The Demon's Claws, and all four limbs of Skip Jensen and His Shakin' Feet—and ask the following half-assed questions:

## DISORDER: How healthy is the Montreal scene right now?

Seriously, the Montreal scene is not what it once was. Scat Rag Boosters is on a hiatus, more or less. Les Sexareenos are dead, of course. The Spaceshits too. The Cut Offs as well. BBQ is not in Montreal very often. King Khan is in Germany. Anyway, it's really not like it was and it won't ever come back again. Like everything else, I guess.

When I first started, I was taken aback by The Spaceshits. I saw some of their first shows and they really motivated me to start playing for real. All the other shit around Montreal then was soooo dead compared to them. But, we're talking 1996, that's 8 years ago.

Now, the remaining bands are Royal Routes, The Sunday Sinners, Skip Jensen, and us.

Stack O'Lees is not really playing anymore. We used to play more in Montreal altogether, now the bands that are mostly playing are The Sunday Sinners and The Demon's Claws.

## How long have the Demons Claws been together?

Now, it's been a little over a year. Patrick, Ysaac and Jeff started playing for a few weeks with another drummer, but it wasn't working really well. So, when they threw the other drummer out, I said, hey, I can try and since then, it's been a love story. Until the big break up when we'll hear each other's faces off.

## What other projects are the members of the Demon's Claws involved with?

Well, from time to time, we all play with other people. Ysaac was (or still is) in a band called The First Times, he's also replacing the bassist of The Sunday Sinners for one show (it might be more, who knows?). And he plays with me too.

Patrick started his another project too, The Debiles and he plays drum for my solo thing, Skip Jensen. Jeff works on our stuff, alone mostly and I, play with Scat Rag Boosters and Stack O'Lees from time to time, or so it seems.

## How important is Montreal's garage history (The Gruesomes, Deja Voodoo, Og Records, etc.) to the bands playing today?

The truth is, it's not important at all for people like us. The Gruesomes might have some good songs, but I was never really familiar with them and not really interested either.

Deja Voodoo, I saw live a long time ago, live they were fun, but what I heard on record didn't do it for me. I don't know anybody in bands that really like those bands like The Gruesomes or Deja Voodoo. On the other hand when I first saw The Spaceshits in 1995 or 1996, Jesus, it was so fun to see, these guys were great!

## What other bands should we be looking out for? CPC Gangbangs? Sunday Sinners?

The Sunday Sinners are great, really good songs, it's just really good! So, yes it's band to watch out for. I really like Royal Routes too, lots of noise, it's very strong stuff. I think they're putting an album out on Goodbye Booz from Italy. It should be real good!

We played with a band called We are Wolves, they're electro clash. I guess. They were very good live. Don't know if it would be really good on record though, got to wait and see.

## Are you looking forward to coming out west?

Oh, yes, we're really looking forward to come out west, we've all been there before. Jeff is from Edmonton and I came out west three years in a row when I was around 18 years old. So, we're all happy to see Vancouver again, Victoria, apart from Patrick, we've never been there before, so it should be fun. We've heard great things about Nelson too. Calgary should be fun! All the shows are gonna be special for us, whether it's in Regina, Missou or Winnipeg. I like the prairies a lot too. It's going to be fun to see it again. We've never played out west before, except for Jeff, who played in Edmonton, his hometown.

## Upcoming releases?

Well, we have our album, which is coming out on cd on Dead Canary Records, out of Ohio, USA and on vinyl on P-Trash Records out of Germany. P-Trash is also releasing a 7". And we have another 7" coming out in New Zealand on Perpetrator Records. So, it's all good for now! **D**

# STARS

by Chris Walters

Saturday night begins as the rain breaks and the stars come out to play. There's a chill that leaks through any gaps in your clothing, the kind that only comes on a clear, cloudless night. I begin my journey with photographer ready, recorder poised, and questions brewing. Once we hear the sound check, there is no longer any thought of being cold. It's as if the stars that opened up the night sky to let the cold in also brought lush melodies for us to wrap ourselves in.

Stars features Torquil Campbell, Amy Milan, Evan Cranley and Chris Sellman. Their last album, *Heart*, was a collection of songs so romantic and earnest they should have been lame (as Torquil said to Exclaim, "We make records for 12-year-old-girls"), but somehow, gloriously, were not. Their most recent album, *Set Yourself on Fire*, is a different, more satirical beast: a darker record reflecting darker times.

## DISORDER: How is the material from the new album working on the road?

Amy: Oh, it's so fun, it gets so boring playing the same... we played *Heart* for two years.

Chris: How was recording this time around?

Amy: Ahhh, it was fun. We had this guy from London, England come in—our friend, Tom McFall. He is very entertaining, "cause he's always like, "Helloooo, you are a little bit pitchy" ... It actually sounds cute, cause he's English.

Evan: It's great. It was great to actually have a little bit of a budget this time, which definitely added to the way the record sounds.

## Where's the introduction on *Set Yourself on Fire* from?

Amy: That's Torquil's father. He was actually in Vancouver at the time, doing Bard on the Beach. Torquil wanted to have his father on the record, so I called him from the studio when we were mastering, and Torquil said, "Get my father to say this." I told him what to say, and I only let him do it once cause I didn't want to direct him. I was like, "Okay, it was great!" And he was like, "Well, I wanted to do it a couple of times!" But I cut him off. He's a one-take wonder.

## How did you get the name for the album *Set Yourself on Fire*? It's a lot darker than *Heart*.

Evan: I think it has a real comical urgency about it, that I don't think people are really getting... and the

idea of physically doing that, or watching that, or having that be a last resort, I think that it is deeply satirical in a really dark time. So it is dark, but it is light. Y'know? It isn't doom-and-gloom kinda stuff; it has an air of satire.

Amy: ...There's a process of renewal that goes along with that. But, you know, the idea of setting yourself on fire is kinda sexual, if not done literally. Hot business!

## So there's Memphis, and I've read that you (Amy) have a record coming out. Is there anybody else doing anything?

Amy: Well, Evan is in Broken Social Scene...

Evan: Yeah, we're working on the next record. It might come out in the spring. It always takes longer than you think, but that's kinda the only thing that I am working on. Maybe some other stuff down the road, something with a banjo [laughs].

## When is your record coming out, Amy?

Amy: In the spring as well. I have stuff to finish in December, but other than that it is done. There are just a couple more tracks to lay down, and it will be coming to a folk section near you [laughs]. "Do you have the new Amy record in the folk section?"

Evan: What's your name gonna be, Amy?

Amy: Amy Milan...

Evan: and the Fresh Western?

Amy: ...and the Fresh Western. Yeah, it is a bunch of houses I know from Toronto who play bluegrass music. It will be very influenced by the recordings Johnny Cash did with straight-up guitars; kinda dry.

## So what do you guys do for Halloween?

Evan: I had spaghetti with my uncle.

Chris: Nothing.

Amy: Actually it was Scary-O's.

Chris: I didn't know they still made those...

Evan: We had a little party, watched some satellite TV and ate some Scary-O's. It was great; I wish you were there. **D**



# DISCORDER

# JANUARY



Yuriko Iga's bedroom circa 1986  
Yuriko is the curator of BLUM



# DISORDER

# DECEMBER

Keith Jones sent us this comic. Read about him in the June 2004 issue of DISORDER.

## Bacter-Area: Prone to Victory

BY KEITH JONES







SUN

MON

TUES

WED

THURS

FRI

SAT

5

The Arcade Fire @ Richard's On Richards  
Red Elvises @ Railway Club

12

19

Los Furios @ The Cellar

26

6

13

20

Point @ the Railway Club

27

7

14

Mohawk Lodge, Bel Bise, Timber (from Montecito), 42 @ The Pic Pub  
FREE

28

8

15

Shaun Verrault, Lee Roy Stagger @ The Railway Club

29

9

16

23

30

10

17

24

31

11

18

25

HANGOVER



| SUN                  | MON                            | TUES | WED                           | THURS                                                                         | FRI                           | SAT                                                                                                                |
|----------------------|--------------------------------|------|-------------------------------|-------------------------------------------------------------------------------|-------------------------------|--------------------------------------------------------------------------------------------------------------------|
| 2                    | 3                              | 4    | 5                             | 6                                                                             | 7                             | 8                                                                                                                  |
| 9                    | 10                             | 11   | 12                            | 13                                                                            | 14                            | 15                                                                                                                 |
| Ty West @ Metro Club |                                |      |                               | Cornie Kador @ the Van East Culch                                             | Nina Hogan @ the Commodore    | The Bullseye Chops with Guests TBA @ Railway Club                                                                  |
| 16                   | 17                             | 18   | 19                            | 20                                                                            | 21                            | 22                                                                                                                 |
|                      |                                |      |                               | The Ogan, with Guests TBA @ PFI Pub<br>Black Mountain @ Richard's on Richards | Sassy Sisters @ the Commodore | The Exporators, The Neary Or, Vancouver, The Does, Black Rice @ Seylin Hall (North Van)<br>Mogent's Lane @ The Pic |
| 23                   | 24                             | 25   | 26                            | 27                                                                            | 28                            | 29                                                                                                                 |
|                      | Charlie Musselwhite @ the Yole |      |                               |                                                                               |                               |                                                                                                                    |
| 30                   | 31                             | feb1 | feb2                          | feb3                                                                          | feb4                          | feb5                                                                                                               |
|                      |                                |      | Fegan and son @ the Commodore | The Hidden Camera @ Richard's on Richards                                     |                               |                                                                                                                    |



# NEW YEAR'S EVE AT THE RAILWAY CLUB!

• A CHILDREN'S STORY GONE BAD... AND PUT TO MUSIC •

## HANK PINE & LILY FAWN

• FEATURING THE QUEEN OF THE PARTY AND CANADA'S DIRTY LITTLE SECRET •

## CAROLYN MARK & THE NEW BEST FRIENDS

• THE BASTARD CHILD OF GEORGE JONES AND WANDA JACKSON •

## THE NERVOUS BREAKDOWNS

• PUTTING THE 'FUN' BACK INTO DYSFUNCTIONAL •

FRIDAY DECEMBER 31

AT THE RAILWAY CLUB



ADVANCE: 10% AT THE RAILWAY CLUB (MAY): \$17.50 (UNFAMERS) \$22.50 (GUESTS) INCLUDES PARTY FAVOURS, CHAMPAGNE AT MIDNITE. BOOKS: 8 PM

# the Organ



www.theorgan.ca

JANUARY 27 UBC'S PIT PUB

in stores now:  
Grab That Gun CD/EP



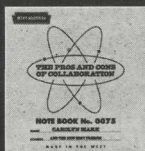
**JOHN GULIAK**  
7 STORIES AND 13 SONGS

**ATOMIC 7**  
EN HILLBILLY CALIENTE



**IT'S A TEAM MINT**  
XMAS, VOL. 2!

**THE SMUGGLERS**  
MUTINY IN STEREO



**CAROLYN MARK**  
THE PROS AND CONS...

**THE EVAPORATORS**  
RIPPLE ROCK

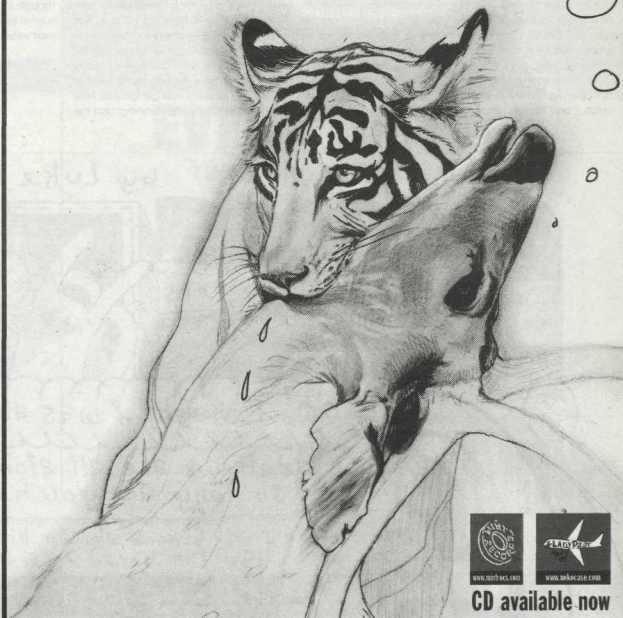
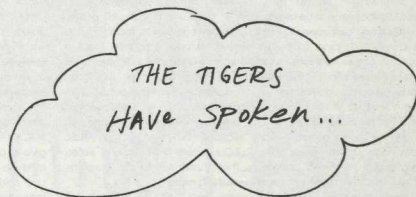
**THE BUTTLESS CHAPS!**

FRIDAY & SATURDAY JANUARY 21 & 22, RAILWAY CLUB

**THE EVAPORATORS!**

SATURDAY JANUARY 22, SEYLYNN HALL, NORTH VANCOUVER

# NEKO CASE



CD available now



**RED CAT RECORDS**  
4307 MAIN  
604-708-9422



**SCRATCH RECORDS**  
726 RICHARDS  
604-687-6355



**ZULU RECORDS**  
1972 WEST 4TH  
604-738-3232

**Mint Records Inc. PO Box 3613, Vancouver BC V6B 3Y6 www.mintrecs.com**



# VAMPYRA DRACULEA HITS

## NEW MUSIC WEST

# '04

First, this is just a snapshot of my bumbling through this year's New Music West Conference, I missed the Friday keynote speech, and most of the info I gained from the panels was way ahead of where I am in my musical career, but so what?

Saturday, I arrived early, expecting the place to be overrun with gum chomping squeaky teen girls deliriously hoping that The Beat's Pop Singer Auditions would discover them. Said girls were quickly directed downstairs so I had no crowd to fight through. Rather anticlimactic, really.

My first panel was about legal issues relating to downloading, featuring lawyers, SOCAN and BMI representatives and Netwerk's Mark Jowett. The focus was varied: mostly on issues concerning performing rights for downloads and ringtones in Canada and the USA, as well as publishing sub-contracts, artist development and how lawyers can assist in the early stages, how digital is opening up new avenues for artists, and which internet

song services pay best (iTunes). SOCAN's Terry O'Brien mentioned that a good basic reference book is Paul E. Sanderson's "Musicians and the Law in Canada." Things I learned at this panel: exclusivity is bad, broad rights licenses are bad, and I barely know what either of those mean anyway.

Next was a Music BC primer. Sure, this info was mostly in the new member package I got a week earlier, but I figured, why not? Here are the highlights: assistance with filling out FACTOR applications, a well-stocked resource library, discounts on various things including Music BC's Career Development Series, the Music Assistance Program, and lots more.

Third, off to Freedom to Groove's panel on website design. The main thrust here was to keep the site updated and to drive fans to the website as much as possible and keep them coming back through interactive features and goodies like exclusive MP3s and contests. There were also mooling list management tips.

Pretty self-explanatory I guess, but I still pulled away some tips I had never thought of before, both from audience comments and from the panelists.

Then it was time for the SOCAN seminar. Terry O'Brien and songwriter Vince DiGiorgio (he wrote that "You're A Superstar" and he's responsible for unleashing 'N Sync on us, so now you know who to blame) gave a brief overview of SOCAN's services as well as pitfalls to be wary of as songwriters. Things I learned at this panel: since TV and film are the largest source of revenue for SOCAN members, maybe I should give a damn about film and TV after all.

Lastly I went upstairs to the megapanel whose title was simply "the Pop Music Business." This was a pretty informal panel, with it being thrown out to us to ask what we wanted to know. After a moment, a question came and the conversation flowed easily from there through topics such as the future of selling ringtones, how indie labels are booming and the

major labels are becoming distribution houses more than anything else, how to use the internet to reach those little bastards who don't watch MTV or buy CDs, and how to micromanage your buzz.

I went into NMW with no clue what was going to be said, worried that maybe the industry really was in trouble, but I left feeling like Geoff Tate was right when he said that in reality the industry is opening up a new frontier and that there was more opportunity and tools available than ever. And it's all available right here as Vancouver becomes more of a music business hub city. I also left knowing a little more about what my next steps are and where to look for resources to continue onwards. And aside from all that profound learning bullshit, true though it may be, I had fun and a lot of laughs and look forward to next year's conference.

Vampyra Draculea



finding joy

by Luke Ramsay mebeme.com







## Guinness 101



**Size Does Matter...  
Always 20 oz Pints**

*Featuring  
16 World Class draught beers*

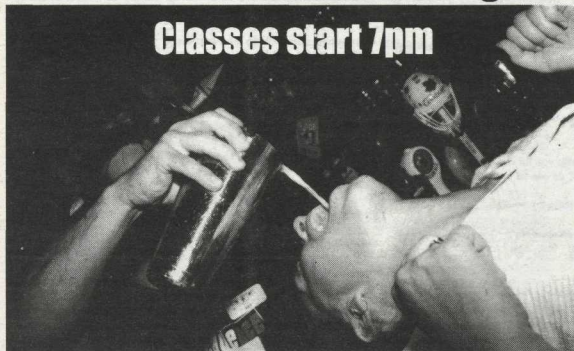
**Live music  
EVERY NIGHT at 8pm**  
Present your Student ID Card  
and receive 25% off your food bill

654 Nelson at Granville | 604-605-4343 | [www.doolins.ca](http://www.doolins.ca)

**the Roxy**  
vancouver

**Wanna Learn something ?**

**Classes start 7pm**



Live Party Music Nightly.

Sun - Tues: Joe's Garage Tues: Canadian Content hosted by CFOX  
Wed - Fri: Dr. Strangelove Sat: Does Your Monkey Bite / DJ Junior from Jack FM  
Sun: Campground "C" Country that rocks with Byron James from JRFM



932 GRANVILLE  
604-331-7999

clubvibes.com

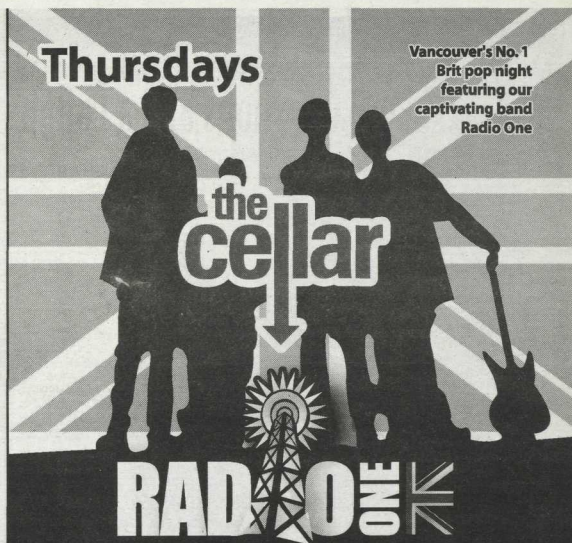
Doors open 7pm



GRANVILLE ENTERTAINMENT GROUP

**Thursdays**

Vancouver's No. 1  
Brit pop night  
featuring our  
captivating band  
Radio One



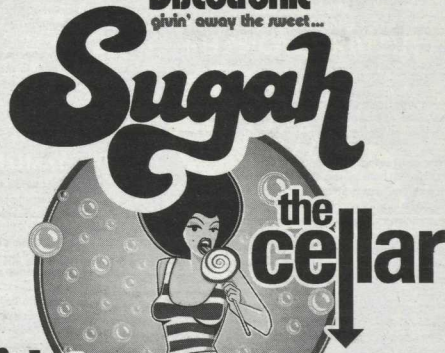
**The Best in British Music performed LIVE!**

**With DJ Joseph Michael**

1006 Granville :: 604-605-4350 :: [www.cellarvan.com](http://www.cellarvan.com)

**EVERY TUESDAY**

**The Freshness starts Dec.7th**  
from the DJ that brought you  
**Discotronic**  
givin' away the sweet...



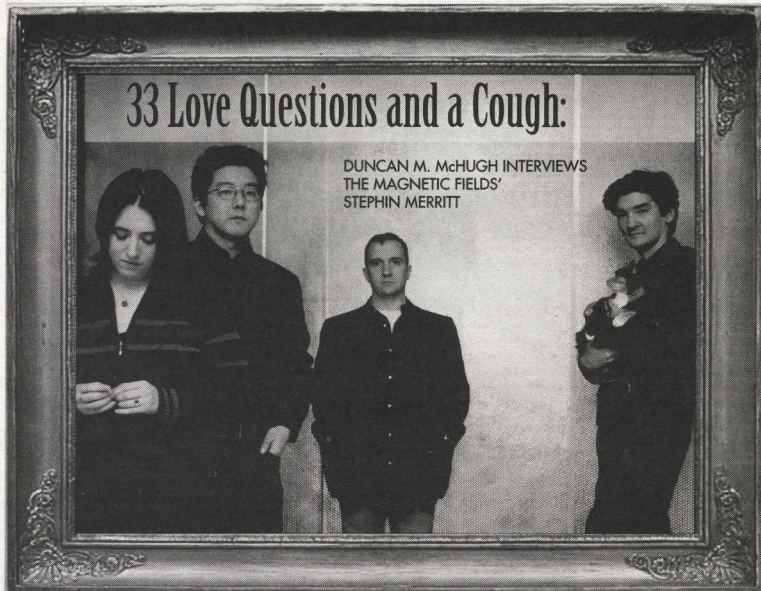
**DJ Chidet**

**every tuesday wig it up for boogilicious disco hits,  
sugah shots and premium prizes ...**

1006 Granville :: 604-605-4350 :: [www.cellarvan.com](http://www.cellarvan.com)

**"We wrote the book on partying!"**  
[www.granvillevan.com](http://www.granvillevan.com)





Stephin Merritt is the magical, pulsating (and depressed) brain behind the Magnetic Fields, one of the best (and literate and charming) pop bands in music today. If you have yet to hear *69 Love Songs*, their 1999 magnum opus, you are living the life of a musical hobo, sustaining yourself on scraps and clinging to a hardscrabble existence, while we Magnetic Fields fans gorge ourselves on expensive chocolate and pass out on piles of money. Or something.

Stephin Merritt is also in the 6ths, the Gothic Archies and the Future Bible Heroes. He talked to *DISCORDER* in a dank dressing room before the Magnetic Fields' show at the Vogue Theatre last month.

**DISCORDER:** How's the tour going? You haven't been to Vancouver before, have you?

Stephin: We've never been to Vancouver...I've never been to Vancouver.

**Have you seen much of the city?**

I haven't seen anything yet and it's raining and we went to soundcheck. So all I know of Vancouver is that it sometimes rains here.

**What are your feelings on touring?**

I can't stand it. I hate touring. It's the worst part about being a musician. In fact, the musical part of it isn't much fun either. I would rather be touring as a garbage collector than as a music performer. Garbage collectors don't have to think too hard about it.

**Is it the traveling or the lifestyle?**

The constant traveling and not being able to see anything. It's very stressful, traveling with four people who you've known for awhile. It makes us all argue and not get along. So it's not even the pleasure of traveling with friends really. It's more like trying to keep peace. It's like the Rolling Stones. The Rolling Stones didn't even talk to each other for decades, apparently. We're not like that. Nor are we like the Rolling Stones in any other way. Nor is our touring set-up like that of the Rolling Stones.

**I've heard a lot about the pyrotechnics in your show.**

I light a match.

**In regards to the new album, I was wondering why you entitled the album I, and about the alphabetical listing of the tracks.**

Well, I always try for an alphabetical listing of the tracks, because it's easy to remember and it's the first one that one comes up with. If an alphabetical listing works, then I use that one. I did that with the second 6ths album and the *Pieces of April* soundtrack. *69 Love Songs* was originally supposed to be in alphabetical listing, but it turned out the first eight songs would have been acoustic guitar songs. It was just too misleading.

**It starts with A ["Absolutely Cuckoo"] and ends with Z ["Zebra"]**

Although the A song it starts with is no longer what would be the first alphabetically. I wrote one to come before and then didn't use it as the first song.

**Which song was that?**

"Abigail, Belle of Kilronan." The Irish ballad.

**"I": what was the rationale behind the use of "I"?**

Well, I was making a record that didn't have a theme to it and more than half the song titles started with I. So it jumped up and down and screamed "look at me, look at me." So what could I do. It chose me more than I chose it.

**I was wondering how autobiographical your lyrics are, given that you write from so many perspectives and in so many bands? How much of your life ends up in your songs?**

Well, my taste in music certainly goes into it. My taste in other things probably surfaces in the lyrics. But the particulars of my individual life do not come to bear on my lyrics. My biographer would not get much material out of my lyrics.

**In the interview Daniel Handler did with you for the 69 Love Songs box-set, you mention "All My Little Words" as one of your "true" songs. I just wondered what that meant?**

I said "All My Little Words" was a true song?

**Yep. Particularly with the word "unboyfriendable"**

Oh, yeah, yeah. But I was not the one to coin the word "unboyfriendable."

**In regards to Daniel Handler [part-time Magnetic Fields accordionist and author whose pen name is sometimes Lemony Snicket], I'm wondering how you two met?**

He called me, offering to collaborate on a musical screenplay, which we have yet to finish, and happened to mention that he played the accordion and so I enlisted him to play on *69 Love Songs* and as an arranger.

**How have you enjoyed composing music for the Lemony Snicket audiobooks?**

Well, it's the perfect outlet for the Gothic Archies, which is my gothic bubblegum band.

**I've heard the plan is to put out an album when the audiobooks series is completed when the 13th book comes out. [Volume 11 of "A Series of Unfortunate Events" was released earlier this year.]**

Yes, but he's only working on a book a year; so he's got two years left.



1."Experimental Music Love" 2."I Don't Believe in the Sun" 3."Yeah! Oh, Yeah!" 4."Reno Dakota" 5."Come Back From San Francisco" 6."The Book of Love" 7."You're My Only Home" 8."Fido, Your Leash is Too Long" 9."Boa Constrictor" 10."Nothing Matters When You're Dancing" 11."Punk Love" 12."Wi Nae Wee Baim Ye'll Me Begel" 13."Sweet-Lovin' Man" 14."The Things We Did and Didn't Do" 15."Roses" 16."When My Boy Walks Down the Street" 17."Busby Berkeley Dreams" 18."Grand Canyon" 19."If You Don't Cry" 20."I Don't Want to Get Over You" 21."A Chicken With Its Head Cut Off" 22."My Only Friend" 23."World Love" 24."Washington, D.C." 25."Kiss Me Like You Mean It" 26."Time Enough for Rocking When We're Old" 27."Papa Was a Rodeo" 28."I Shatter" 29."Acoustic Guitar" 30."The Night You Can't Remember" 31."Xylophone Track"

**With 69 Love Songs, I read that when you conceived of it, you thought of it along the lines of a musical revue in the style of "Jacques Breil is Alive And Well..." or that kind of, and I know that you've performed it as a two-night performance. Will you continue to perform 69 Love Songs?**

Hell, no! Never again.

**Has there been any interest by other musicians to mount a production of it?**

Uh, yeah...oh, no. There's been interest from theatrical producers in putting a revue together. But, the reason it was a Magnetic Fields album is that a three or four hour revue, of one person's songs in one genre...or one topic, is an inherently boring idea.

**I think that's disputable.**

Wharoln boring. Secretly not so boring, maybe. But, it sounds enough like a boring idea that it's hard to imagine selling it.

**If someone came along and impressed you enough for you to think they'd pull it off, would you be up for it?**

Yeah, yeah, we actually have had serious talks about it. But I would want to pick a different 69 songs, because I didn't write that album with a theatrical purpose in mind. In fact, I was reacting against that. So, I would have to rewrite a significant number of those songs, if not all of them...Probably not all of them.

**The number of bands you're in is fairly notable. How do you choose which songs go where and how do you balance them?**

Well, I only work on one at a time, so I know what I'm writing for and it's easy to balance. I have different roles in them, too. Future Bible Heroes, I'm just the lyricist and sometime melodist. The Gothic Archies is just simply me in the best possible band for my voice. The Magnetic Fields or the 6ths are...well, the 6ths is me with whoever I like, but the Magnetic Fields is a band with other full-time members, that change every album [laughing]. It seems like a band with full-time members.

**Do you have any plans for a new 6ths album?**

We've been talking about doing another 6ths album as a soundtrack.

**Do you have a filmmaker or collaborators in mind?**

There's a film in mind, but I can't discuss it.

**And collaborators?**

No, it hasn't progressed that far.

**I wanted to ask you about having [writer] Rick Moody open for you on the 69 Love Songs tour. I read his piece in *The Believer*...**

Right.

**I thought it was brave to have him do readings. How did it turn out?**

I haven't seen him since I read the *Believer* article.

**What did you think of the *Believer* article? [In the May 2003 article,**

**Continued on next page...**



recounted doing readings at the Magnetic Fields' shows and created a list of "31 Love Songs." [Pause]

[Cough]

I think he should have talked to me a little more before writing it, because I think I could have helped him go further in what he's saying. [Pause.] Actually, I think it would have gone well as a dialogue. I should have immediately called The Believer and asked to publish a retort, a rejoinder, but I didn't. I suppose it would have been fun to have a feud with Rick Moody, in which I did the same thing to his. Dale Peck actually did that for me...No, I'm perfectly happy with Rick Moody, but I think he assumes that he's offended me.

I wasn't too happy with his list of songs

The first review I ever read of 69 Love Songs said: "There's too much filler on it, like all those country songs. For example: 'Papa Was A Rodeo.'" "Papa Was A Rodeo" happens to be, probably, the most popular song on 69 Love Songs. It's iconic and not filler-like. I expected, when making a three-hour set, that there would be people who wouldn't like everything. Of course, that's largely the point. But saying here's a genre of music...I'm always interested in attacking the idea of genre in music. It's horribly misleading. If I say that a love song is genre, and then there are 69 different genres on the album, what happens to the idea of genre? There are people who consider themselves to hate country music, so those people are going to have to hate "Papa Was A Rodeo."

Why do you think the country songs received such a negative reaction?

Well, that was just this one guy, but in Rick Moody's case, he hates cabaret and show tunes. So, he didn't use any of Dudley [Klute]'s songs

and he lopped off a lot of the better songs on 69 Love Songs: the show tunes and cabaret tunes.

What is your take on mainstream contemporary pop music?

I don't hear top 40 very much, because what I generally do is sit around in bars and listen to thumping disco. So I don't hear top 40 until the disco cover versions come out, except the part of top 40 which is already thumping disco. So as far as I can tell all top 40 is...[starts singing a disco chorus].

Would you complain about contemporary pop music?

I would always complain about contemporary pop music, no matter what it was. I think, you never like it until 20 years later anyway, why complain about it. We'll all love it in 20 years, no matter how it is, now.

Did you have strong feelings about the results the US election last week?

I have strong feelings about it, but I only discuss it with friends.

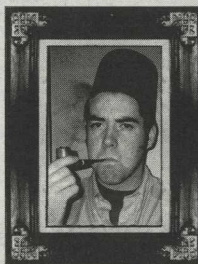
What are your plans for the next while?

I'm working on a musical adaptation of Neil Gaiman's children's novel Coraline for a theatre in New York. And for this summer, in New York and Copenhagen; I'm doing a Hans Christian Andersen musical—a very abstract musical of dozens of his stories. And we're starting to think about a new Magnetic Fields album...And the 6ths soundtrack thing.

And the screenplay with Daniel Handler.

Yeah, we're trying to find time in the next year, when both of us can continue it. ■

## TOP 5 QUESTIONS DUNCAN WISHES HE HAD ASKED



- 1) Why did you re-record "I Don't Believe You"? 2) Why did you sign to major label? (Up until i. Magnetic Fields albums had been put out by Merge)
- 3) Why was your live show acoustic only?
- 4) Seriously, you have great synths and beats. It was a bit disappointing.
- 5) Can I get a hug?

## WAY OUT WEDNESDAYS

Wed. Dec. 15  
The QUIET NUMBERS  
STAR COLLECTOR  
The CAPITALS

Wed. Jan. 12, 9pm

The Launch of  
the Coachhouse Press Anthology  
Biting the Error:  
Writers Explore Narrative

with readings by:  
JEFF DERKSEN, DAPHNE HARLATT,  
GAIL SCOTT and ANNE STONE,

and music by:

DARK BLUE WORLD  
ELIZABETH FISHER and  
RON SAMWORTH

Wed. JAN. 19  
PRIDE & DISGRACE  
(Forgotten Rebels trib)

CHRIS HOUSTON's  
EVIL TWANG  
The JOLTS

every Wednesday night  
at the Railway Club  
9pm - Midnight

Wed. JAN. 26  
THE RUMOURS  
DAMSEL FLY  
BENT SINISTER

**HERALD NIX**  
What A World

"It's one of a kind,  
a work of sublime  
musical art"  
—Toronto Star

HERALD NIX • What A World

**RODNEY DeCROO**  
and the KILLERS

"So talented  
he's lethal!"  
—Red Deer  
Advocate

RODNEY DeCROO and the KILLERS

**COMING SOON**  
**FLOPHOUSE JR**  
(March 05)  
**RONNIE ARTUR**  
and his Orkestrio  
(March 05)

**NORTHERN ELECTRIC**

www.northern-electric.ca

**The EAST VAN NEW YEARS PARTY!**

**HERALD NIX**

**RODNEY DeCROO**  
and the KILLERS

**ELDORADO**

**GEOFF BERNER**

**Old Man LUEDECKE**  
BAND: MAN FROM CALIFORNIA

**Yor best 3 Jan Tilast**  
**DEC 31, 2004**

**WISE HALL**

ADVANCE TICKETS • 100 CAT, 100 LITE, 200 & SENIOR

Hilton Vancouver Metrolown

**LATIN & CARIBBEAN & OLD SCHOOL**

**NEW YEAR'S EVE**

**GALA 2005!**

3 ROOMS!  
3 BANDS!  
5 DJ'S!

PHAT EDNA'S  
SOUL REVIEW BAND  
RAMON FLORES and  
QUINSON LATINO BAND  
OUT OF MANY BANDS  
MR. BASSIE SOUNDS  
ELMO SUPER SOUNDS  
SOCA T SOUNDS  
DADDY MIKEY  
EARL THE PEARL

Hilton  
Vancouver Metrolown  
TICKETS AT ALL TICKETMASTER OUTLETS  
FOR MORE INFORMATION, VISIT  
www.meloproducts.net

**FRIDAY JANUARY 14**

**NINA HAGEN**

WITH SPECIAL GUESTS  
TICKETS: \$10, \$15, \$20, \$25, \$30, \$35, \$40, \$45, \$50, \$55, \$60, \$65, \$70, \$75, \$80, \$85, \$90, \$95, \$100

**COMMODORE BALLROOM**

**SATURDAY JANUARY 15**

**THE ULTIMATE TRIBUTE TO LED ZEPPELIN**

**PERFORMING PHYSICAL GRAFFITI**

**THE WHITE**

**COMMODORE BALLROOM**

**FRIDAY JANUARY 21**

**GLASS TIGER**

**GREATEST HITS ALBUM**  
IN STORES  
NOW!

**COMMODORE BALLROOM**

**FEBRUARY 2**

**TEGAN AND SARA**

WITH SPECIAL GUESTS  
TICKETS: \$10, \$15, \$20, \$25, \$30, \$35, \$40, \$45, \$50, \$55, \$60, \$65, \$70, \$75, \$80, \$85, \$90, \$95, \$100

**COMMODORE BALLROOM**

**MARCH 6**

**DONAVON FRANKENREITER**

**RICHARD'S ON RICHARDS**

**21**

For 1 ticket  
only 1 ticket  
only 1 ticket

**PURCHASE TICKETS** **at** **hob.ca** OR **ticketmaster.ca**  
**ticketmaster 800-765-4447** **www.ticketmaster.ca** **NICKI MINAJ** **WIZ KALONZI**



# UNDER REVIEW

It seems we've published some reviews for those of you who are unfamiliar with the tenets of alphabetical order, we have provided a list of the artists whom we have reviewed in this issue:

AA Sound System  
A. Graham and the Moment Band  
Jason Anderson  
Frank Black Francis  
Jennifer Gentle  
Give 'Em The Boot (Various)  
Good Grooming For Girls (Various)  
Phil Manzanera  
Ministry  
Mosquitos  
The Music Lovers  
Polarbear  
Projector  
Subtle  
John Tejada

## AA Sound System Thick Glasses, Converse Shoes, and Cowboy Hats. (New Saskatchewan Records)

With an album cover something like one you'd find enveloping a **Finger Eleven** CD or some other brand of hardcore indie rock, **AA Sound System** definitely takes you by surprise: This initially twisted amalgamation of ska, country and emo skematomy, if you will, leaves me wondering, "Are there any genres whose union would be more unifying?" Maybe some form of death metal meets pop princess would be a little harder to take, but the same level of confusion would be achieved as AA Sound System have managed to pull off. Subsequent to their introduction, "40c to 40days" requires a little bit of advice for this budding group of musicians: there are ways to fake good pitch. Seriously. Tunes, barely comprehensible due to vocal ambiguity, pellucid lyrics, sound in a similar style to that of **John K. Samson** (**Weakerthans**), but are in an entirely different, abandoned, gopher-holed ball park where metaphorical content is concerned. The band becomes progressively emotive as their LP plays on; eventually songs are hard to differentiate. This is the last time I judge a CD by its case; what I took to be arsy hardcore turned into something I think would and should be a hit in the prairies. I was infinitely less then surprised to hear this band hails from Northern Saskatchewan, and describes their release as, "Songs about life, love, and the pursuit of Northern-Canadian Happiness." I will say one thing for the band. It makes me realize that yes, cowboys have problems too. Big ones, with big, festering wounds only healed by the slow strumming of an electric guitar. Maybe the next emo disc will be cowboy hats. Or CHAPS!!

Maclin Deery

A. Graham and the Moment Band

## This Tyrant Is Free (Sonic Union)

I first picked this album up to review because they thank **Beck** in the liner notes and thought if **Beck** has something to do with this band then it can't be half bad. However when I got home and perused the CD more thoroughly, I realized they also thank **dogs, snow, and people**... a lesson in the importance of small print. This mishap proved to be telling as the first song came on... I thought some **Modest Mouse** CD was in my stereo instead. I still swear that they ripped-off a **Modest Mouse** song, or, at the very least, a guitar riff but as soon as the singing began I realized I was on a slippery slope into an irreversible makeshift hell. You see **A. Graham and the Moment Band** highly enjoy chanting repetitive lyrics over and over, they LOVE it, almost as much as the **Polyphonic Spree**. Other than that there really isn't too much to say, the sound is relatively uninteresting, but I can definitely see potential for growth. Especially seeing as I discovered that this album was at first just a demo by Andy Graham, but apparently **Sonic Union** stumbled across it and saw something special and so they re-mastered it and re-released it. Who knows maybe they misread the liner notes too...

Ebony Bertorelli



Jason Anderson  
Volande  
The Wealth  
(K Records)

There are many reasons to be an emo singer. Some people feel alone when they wake up and go to sleep, and feel as though they

themselves to a scene or a style is the best way to find everlasting security. Some people are just plain unhappy, and can only find some consolation by venting their introverted negativity by telling everyone else about it. Some people feel as though no one fully understands them, and can ever really appreciate the bands they listen to; though for anyone who's ever seen **Jason Anderson** (formerly **Wolf Colonel**) live, they know that he's an entirely different breed of emo from the rest—full of positive energy and good humour. Anderson's follow up to *March's New England* is both more introspective, personal, and driving than its predecessor, but it never comes across as emotionally heavy. Instead, listeners can hear his sorrows become drowned in joy, beautifully set with lyrics that are so straight-hitting as to leave no doubt as to their truth. While *The Wealth* might not be immediately loved by all, in the right setting it's a golden album that's well worth becoming intimate with.

Soren Bros.

## Frank Black Francis s/i (Sonic Union)

It's like **Frank Black** took every classic **Pixies** song and then remade them in the way that should make every one of his die-hard fans rise up in anger. That's what I thought I'd be doing, but... It's...good! Really good. Turns out, even the best of us loved it. In addition to the original demo tape that **Black** played into a cassette walkman for the would-be-producer of *Come on Pilgrim*, **Black** has included a complete reworking of **Pixies** classics and made weird new experimental electronic versions with the help of **Two Pale Boys**. The demo is something that would really be only of interest to the hardcore **Pixies/Black** fan; hearing all those tracks in their raw form is fascinating for anyone who is interested in the roots of the now legendary band. In the liner notes **Black** claims that he was uncomfortable releasing simply the bootleg to the buying public since it would alienate potential new fans, but while the treated (non-demo) disc is more suited to the tastes of the general public, only well-established **Pixies** fans will be able to appreciate these remixes of their gospel.

Jordie Sparkle

## Jennifer Gentle Volande (Sub Pop)

The name may imply that this is the latest lump of touchy-feely, possibly **Jesus**-inspired, singer-songwriter folk music to swell up out of **Sub Pop's** catalogue, but

fortunately this is not the case. Instead, **Jennifer Gentle** is a seasoned indie rock band plucked straight out of Italy's countryside at their absolute ripest. The music they make can't help but be defined as psychedelic, but not in the sense that modern critics and fanboys alike butcher the term. These Italian musicians are about as likely to turn up on the next **Powerful Girls** soundtrack as **Black Dice** for many similar reasons, considering their connections to the Japanese noise scene. This is psychedelic in the way your parents might have used the term. Picture **Syd Barrett** sitting naked in a cardboard box, drinking milk straight from the carton after having taken four hits of acid and you'll know exactly the type of psychedelic I'm talking about.

Now don't get me wrong, they still retain all those essentially elements of shiny stiletto pop. All those infectious, circular melodies, the jangling, simplistic guitar riffs, the happy-go-lucky lyrical experiments, and everything else **Haight-Ashbury** is here in full force. But it's the fuzzy, basement-studio production, the corresponding lack of polish, and most of all, the wild and self-indulgent freak-outs that put this stuff miles ahead of the **Elephant Six** and other lovers of everything retro. If you've never been able to sit through *Beyond the Valley of the Dolls*, don't despair, everything you've ever wanted to know about the sixties is right here.

Ben Kaitan

## Give 'Em The Boot Vol.4 Various Artists (Hellcat)

Been a little out of the punk rock loop lately, so I thought I'd give this latest sampler from the folks of **Hellcat HQ** a spin, and surprisingly enjoyed most of the acts presented. It's always a good primer to see what bands will actually still be around year after year, and thankfully, most of the tracks are unreleased, so for the bargain basement price you'll be payin', not just some quality songs, not just throwaways or useless remixes (sorry Transplants). Veterans **Rancid** kick off the proceedings with "Killing Zone", and mainstays like **Dave Nunez** and **Roger Miret** And The Disasters contribute some powerful punk rock tunes. For the rude boys and girls, you get new bands like **The Aggrolites** (cool two-tone vibe), **The Slackers** don't slack off one bit on "Propaganda", and the lone **Canuck** **Chris Murray** croons for peace among all. For the psychobillies, unfortunately you get the short end of the stand up bass, so to speak, as **Tiger Army's** "Atomic" makes a repeat performance (you can find it on **It: Ghost Things Rise**), and **The**

**Hornpops** and **Nekromantik** tracks are pretty weak. **IMHO**. Hardcore kids can floorpunch along with **The Escaped** (straight outta Portland), with its double-barrel vocal attack on "Doubled Life" and **F-minus** as they break it down on "Caught In Between". There's a live **Joe Strummer** And **The Mescaleros** track, a band from Beijing, China called **Brain Failure** that's pretty fun sing-a-long style punk and a walk-size poster of **Lars Fredrickson** that all the girls can swoon over—what more could you ask for? **Hellcat** scores high with this one, folks.

Bryce Dunn

## Shameless presents: Good Grooming For Girls. Various Artists (Permafrost Records)

*Good Grooming For Girls* came in the mail a little less than a week ago and went directly into my discman, where it has remained ever since, except to be slipped into the stereo at work, the CD player in the kitchen, and even the boom-box that I dragged into the bathroom so that I could rock out in the shower. It's that good. The compilation CD put together by **Shameless** magazine and **Toronto's Permafrost Records** is an all-gilt mix of (mostly Canadian) indie stuff to fill every heart and school every younger sister.

Ranging from the lovely singalong "Rough Draft" from **Kimya Dawson** (complete with birds chirping in the background) to the snarky almost-hip-hop of "First Coffee" by **Toronto's Scandalonia** to the rockin' bad-assness of the **Barcelona Pavilion's** "Bad Seeds," the CD that promises "Table Manners, Beauty & Charm, Perfect Posture, Social Etiquette" certainly delivers a lesson in style and substance.

Today's lessons are as follows: How to Win Over **Teen Angst** (**The Weekends**); How a Bad Reputation Can Get You Ahead With the Right Crowd (**Barcelona Pavilion**); Power Chords and Their Applications (**Magenta Lane**); The Importance of a Car in Courting Rituals (**The Blow**); How To Use Being Sad as An Edge and Belt out the Blues (**Jon Rae Fletcher and the River**); How a Whole Album of Girls Can Rock Harder than Little **Lith** And **Women In Songs** Ever Let You Believe Was Possible; and How The Right Music Can Actually Make You Cool. If it seems a bit fragmented and all over the place, remember that the instructor was up all night making 'zines and playing the guitar, and this topic is as varied and diverse as all the girls you know.

Course materials are mandatory; they are available from [www.shamelessmag.com](http://www.shamelessmag.com) and cost \$10 (+ \$3 shipping). There are no exams in this section, but failure to show up makes you

really lame.

Dory Kornfeld

## Phil Manzanera 6pm (Hannibal Records)

It is easy to be distrustful of age. Generation gaps alienate politics and culture; the rifts are widened in the scope of music taste, it seems to me, too. **Roxy Music** guitarist **Manzanera** is trustworthy and loyal to the creativity of his youth. Call me agelist, but this is really a



prerequisite for my favourite opinion. His sixth solo studio album, *6pm*, is truly a collaboration, a social effort. My point is reinforced by a sleeve insert with goofy Polaroids of prog-rock kingpin **Dave Gilmour**, **Chris Hyde**, and—all respected performers, all trustworthy, all collaborators. Any album with **Enotonic** merits a plaudits listening experience. [Even if you've consciously avoided all **U2** albums and didn't watch *Heard*, you've heard his aly presence on the *Windows '95* start-up sound.] Despite the tired myth-rock quota in "Cisbury Ring," **Manzanera** is honest and especially true on an *Eno*-haunting song about daybreak called "Broken Dreams." Consumer report: spend \$ on *Cal Power* instead or wait to maybe, maybe, afford a ticket to the speculated **Gilmour/Waters** reunion tour, if you're one of the multitude with **Pink Floyd** patches on your sleeve.

Colleen Nixon

## Ministry Houses of the Holy (Sanctuary Records)

So, the latest offering from **Ministry** is a musical throwing star aimed at the heads of the **Bush** regime (who indubitably have armor to avoid being directly impacted by such things, but that's beside the point.)

For reasons I can't quite put my finger on, **Ministry's** mostly one-topic disc comes off much better than some recent others in the genre—like, say, **KMFDM's** *WWII* which just started to sound annoying and whiny after a while. Perhaps that's because there is an underlying theme of the end of an era being in sight on **Ministry's** disc, as with the opening line of "World": "The time is right for decision."

Musically, we open with samples of "Carmina Burana" and



Bush's own words thrown back at him. We start a pummeling journey that doesn't let up. Lyrically, the writing is sharp, vicious, ironic, and right on the mark. "Waiting" contrasts an evangelist talking about faith giving hope with the lyric "waiting for Christ in the USA... waiting for the day he needs me... waiting for the day I die." There's a lot of black humor in here too, contrasting bizarre little samples of old ads with the new, political speeches with drug ad snippets about diarrhea and treatable conditions with warnings to not mail dead chickens for the sake of the post office [these particular ones are on "WTVU"].

Sure, it's an oppressive sounding disc, but unless you'd rather have some bubble gum poppy shit to distract you from your potential new reality, this one's a pretty good soundtrack to frame watching the news these days. Even if you'd rather not think about that, well, put it on anyway—there's lots of great grooves and the lyrics are a bit buried in the mix in typical Ministry style so you can probably ignore them if you wish. As the note on the insert's photo says, this is music for your time in the valley of the shadow of death.

Drake

#### Mosquitos Sunshine Barato (Bar None Records)

It's walking home in the pitch black at four thirty in the afternoon in frigid winds and weak pny rain bringing you down? Well, here I got the solution for you! Run to your nearest music store and scoop up a copy of *Sunshine Barato*. Pop that sucker into your noise machine and you'll feel like you're on the beach, wearing flip flops, and scooping sun screen out of your belly button in no time. Literally meaning "Cheap Sunshine", this second album from NYC's *Mosquitos* is just that: tight poppy songs that combine American and Brazilian languages, sounds, and sensibilities into a fun blend of easy-listening tropicalia. This album is a stretch in sound for the *Mosquitos* from their previous work, and from MP3's on their website it sounds like their newer ideas are just as mutable, which explains how they could snag four dates with *Air* and the *B-52's* and keep both audiences satisfied.

Ebony Bertorelli

#### The Music Lovers The Words We Say Before We Sleep (Manicore Records)

Though England-via-San Francisco songwriter *Matthew Edwards* describes his band as *Timeclinks vs. Motown* with *Nick Drake* as a referee, I feel as though *Morissette* waking up to the *Divine Comedy* at 2PM in the cheapest motel in Vegas is

somehow more useful. Chock full of dirty melodrama and classy lounge style, *The Music Lovers* debut full length is going to be hooking the same crowd that think *Nick Cave* and *Elvis* are both cool. Actually, given that old influences and the fact that Edwards has been performing since age 13, *The Words We Say...* sounds less like a debut full length album and more like a collection of songs that have been waiting to be set with strings, xylophone, bells, and drums for years. Instead of sounding stagnant, though, they instead come across as overjoyed to finally be out there, and cradling people through the night.

Soren Bros.



#### Almee Mann Live At St. Ann's Warehouse (SuperEgo)

I'll level with you here: I really like *Almee Mann*, but I have never seen her live, and the only record of hers that I own is the *Magnolia* soundtrack. Mind you, that record is amazing (especially if you strip away the *Superamp* and other filler-episodes). So I was really looking forward to hearing the three *Magnolia* songs played live on this album—which comes with a DVD of the performance—to see how they transform on stage. But despite the fact that the first *Magnolia* record comes five songs in, I didn't find myself impatiently waiting. After being reeled gently by "The Moth," I was sold by the power pop of "Sugarcoated," which has a pretty rocking guitar solo tucked onto the end. I'm such a sucker for waltz-wah. As with this track, all the performances are augmented by her backing band, as evidenced by the lovely harmonies throughout the album. After "Going Through the Motions," which *Almee* was hardly doing, things slow down with "Amateur." This sets up nicely for "Wise Up," a startling track that is the absolute centerpiece not only for the movie from which it came, but for this live set as well. I hadn't listened to this song, as well as the next track, "Save Me," for a while, and I was reminded of just how great these songs are. But believe me, the rest of the set doesn't disappoint. The companion DVD is also very nice: the film and sound are both high quality, and it comes with decent extras. This is a highly satisfying live document of a generally (and criminally) underappreciated artist.

Robert Ferdinand

#### Outrageous Cherry Why Don't We Talk About Something Else EP (Rainbow Quartz)

One of my new favorite labels this year quarts's latest *Samch Boys-meets-Byrds* songcrafting style. The EP's title track and "Detroit Blackout" are from their forthcoming opus *Our Love Will Change The World*, while "My Suspicious Midwest" rambles and rolls like *The Waitresses* on a downer. "Don't Worry" contains elements of *Small Faces* influenced garage pop, and "Emberly Changed Her Mind" is a lyrical emanation of melodic proportions. For fans who like to trip out, but not bug out, *Outrageous Cherry* are the drug of choice.

Byrne Dunn

#### A Perfect Circle eMOTIVE (Virgin/EMI)

On the brink of hiatus, *A Perfect Circle* release their collection of songs about "war, peace, love, and greed." This, along with their DVD/remix CD *comBO*, is a lyrical emanation of melodic proportions. For fans who like to trip out, but not bug out, *Outrageous Cherry* are the drug of choice.

The first half of *eMOTIVE* is brilliant, with various old protest songs perfectly transformed to incorporate *Billy Howdell's* dense, atmospheric melancholia. Echoing, layered guitars are underscored by driving basslines, and above it all *Maynard James Keenan* finishes his next stint with *Toots* but it's a bittersweet sendoff.

The first half of *eMOTIVE* is brilliant, with various old protest songs perfectly transformed to incorporate *Billy Howdell's* dense, atmospheric melancholia. Echoing, layered guitars are underscored by driving basslines, and above it all *Maynard James Keenan* finishes his next stint with *Toots* but it's a bittersweet sendoff.

The reason for such an uneven album is clear: *eMOTIVE* is only 1/3 about the music. The other 2/3 are politics—what beat you under the head in every way with this album—and business (the band saw a political cover album as an easy end to their 3-album contract with Virgin). You could give them credit for coming up with at least some strong tracks on what is essentially a cobble-togethered afterthought of a record. Or, you could say that had they

remained true to their art and not succumbed to other influences, this album would never have been made in the first place.

As a self-contained record, *eMOTIVE* falls far short; but as a stopgap between now and the next *Toots* release, it'll do...I guess.

Simon Foreman

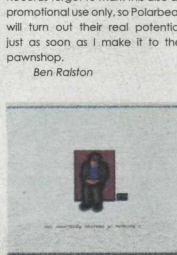
#### Polarbear Why Something Instead of Nothing (Long Live Crime)

Judging by the wallowing, slightly faux-British vocal delivery, it's easy to believe that you're listening to a new release by Sheffield's *Babybird*. That is, until the first set of powerslams tear through the ambience, causing the quick-reflexed listener to skip to the next track. Suddenly, you're forced into the realization that this is the work of ex-*Jane's Addiction* member *Eric Avery*. Still, it would be a mistake to blow this off as something MTV-conceived. Rather than trying his luck with no metal as a new stick like bandmate *Perry Farrell*, Avery attempts an arguably more genuine approach.

*Polarbear* combines long-winded monotonous narratives with some occasionally interesting guitar riffs, interlacing it all with a jumble of quirky electronic samples and laughable drum machine loops. I like to pretend that he only put in such lyrics as "everybody thinks they're fly, has anybody left the ground?" due to a bet he lost against someone particularly venomous. Or perhaps he's really just undercutting his own sentimental sermons, trying to prove that he still has a sense of humor. I tried to keep this in mind with why something instead of nothing, but then the inevitable rocking out of each track came in turn and I got that uncomfortably numb feeling—the one that comes from pressing your tongue to a 9 volt battery—right behind my eyes. And suddenly, for the first time in years, I was worried that someone sitting next to me on the bus might hear what I was listening to.

Thankfully, *Long Live Crime Records* forgot to mark this disc as promotional use only, so *Polarbear* will turn out their real potential just as soon as I make it to the pawnshop.

Ben Ralston



#### Projektor This Isn't Highschool Anymore (Projektor Music)

So as I was listening to *Young Hearts Fall*, the second full length record by *Projektor*, I was thinking, "God, I bet these guys are really hot. They have to be really hot. That's the only way this whole music thing can ever work out for them." So I went and looked them up. It seems as though even with their mainstream, cookie-cutter sound, these guys are far from cookie-cutter. No bland highlights or pre-laden jeans can hide the fact that, with the experience these guys look like they should have, a more advanced sound would definitely be expected. Their songs are pseudo-emo; their lyrics painfully morose, their sound bordering on *Nickelback*-esque, something no one ever wants to hear in a review. Even down to the one-word song titles, this band leaves nothing to the imagination. The first song didn't even attempt to draw me in; by song four, my personal "refraction" was that I should have listened to something else. Song eleven, so appropriately titled, "the likes being said," left me identifying with "her," though on the basis of my recent auditory assault. Contrary to your own beliefs, guys, you're not "ageless." A more developed sound would see you spending less time on the bench.

Martin Deery

#### Subtle A New White Lex (New)

A lot of parallels can be drawn between *Dosone* and *Pauly Shore*. I'm not talking about the obvious concern with physique and demeanor; instead it's something essentially atypical about both these men that allows one to love them, to hate them, but never to feel indifferent about them.

And as one of the primary movers and shakers of *Anticon*, *Dosone* has certainly made his mark in that genre of rap-for-people-who-don't-like-rap-music from city one. Aside from that, he has inspired and infuriated audiences everywhere possible, whether he's rapping en français, freestyling against *Eminem*, mumbling rhymes over British indie rock, or lamenting the death of hip hop on his big shiny debut for Sub Pop. Yet what sets *Subtle* aside from the rest of *Dosone's* immeasurable oeuvre is that for the first time ever, his nasal, self-indulgent streams of consciousness take a backseat to the consistently clever production of his number one partner in crime, *Jet*. Although his vocals are a little less subdued on this full length release as compared to *Subtle's* initial four EPs, the main selling point for me remains the fact that he shuts up every so

often, giving the music a chance to breathe. However, *A New White* does what those first EPs couldn't, maintaining all their cataclysmic tension and breathless pauses without ever running astray and becoming, dare I say it, dull.

It's hard to say whether this dramatic, guitar-laden disc will be more palatable to the *Led Zeppelin* fans or the B-boys, but the problem will likely be that it holds enough regard for both album rock and break dancing to alienate everyone in some way. Still, for anyone with an appetite for something less than commonplace, this release holds the door open to what it truly means to disavow genre altogether.

Ben Ralston



#### John Tejada Logic Memory Center (Plug Research)

As a Renaissance man of the music industry—owning his own label, making himself known as a DJ, a producer, and otherwise supporting the scene with an inexhaustible flow of new remixes—John Tejada seems to know what it's all about. And I insist that there is nothing absolutely nothing reprehensible about a healthy fixation with *Juan Atkins*. But on his latest release *Logic Memory Center*, Tejada proves that he has so much more to draw from. Flouting his skills with those unrelenting Detroit beats, he still leaves enough room for some poppier moments, thus carving out a fairly accessible niche for himself. And by constructing delicate structures of over-produced samples against the more fundamental elements of bare bones Techno, this album is neither exclusively for geeks nor the dance floor.

If anything, he's a little too courageous on this release, trying too hard to please everyone. With almost every track incorporating some sort of vocal aspect—cut-up or otherwise—he brings together a pretty diverse set of tracks. But where *Jimmy Tamborello* (a.k.a. *Dntel*) and the omnipresent *Carl Finlow* succeed in complementing Tejada's dense production, *Kim Recor* didn't really do it for me. Also, towards the end of the disc, his mix gets somewhat cluttered with a mess of vague samples and noise, but overall it's easily on par with everything *Plug*.

Ben Ralston



# REAL LIVE ACTION

## Bright Eyes

Jim James

M. Ward

October 19

Commodore Ballroom

This tour was presented to the audience as the reunification of seventies super folk legends the **Monsters of Folk**. Apparently they had to break up back in the day because of **Conor Oberst's** drug habits, and now the time was right to get back together.... Well whatever, I'm always up for a corny premise and I was even happier to see that **M. Ward** was starting this show off. Keeping to true form, M. let loose an incredible performance of beautifully arranged vocal and guitar melodies that hung in the air during the quiet mood of this evening. I was sort of disappointed that he slowed down some of his more intense and faster paced songs but he blended them well into the set. **Conor and Jim James** both wandered out onto the stage at different points to join Ward in his songs and eventually Jim was left on the stage alone, to promote his stake in the Monsters.

Jim's high-pitched haunting vocals rang out amazingly to the tune of only his guitar, and it was interesting to hear **My Morning Jacket** material presented in this way. Joined by the other Monsters at various points the formula of the night became quite obvious and next up to close the show was **Bright Eyes**.

Now, to me, sticking two folk acts with down-home American grass-roots influence with an emo adolescent stilt singing about needing a girlfriend very badly wasn't the best combo. However, **Bright Eyes** was able to keep the crowd's attention, performing a long set spanning his work all on acoustic guitar. He got into a few altercations with the crowd and seemed to be a bit on the ornery side, screaming Monsters of Folk into the microphone an obscene number of times, and yet his hair remained perfect 'til the end.

I must say that after all three acts had passed, I was pretty ready to go home, but all in all the night was a good tribute to a band that never existed.

Ebony Bertorelli

## Social Distortion

Tiger Army

The Explosion

November 9

Commodore Ballroom

Boy was I mad that I missed **The Explosion**, and I got down there at 9:30PM WTF? Oh well, **Tiger Army** was up next, and these tattooed psychobilly cats from L.A. brought the house down, as it's taken them EIGHT years to get to Vancouver. Well, the fans gave them reason to come back, as songs from their three (but mostly

their latest) albums were met with rapturous applause, from the opening chords of "Ghost Tigers Rise" to "Santa Carla Twilight" and their tribute to **Johnny Ramone** in "Through the Darkness." Even with an entirely new rhythm section backing him up, (their drummer had been shot during the recording of their latest record), singer Nick 13 was excited and moved that so many people had come to see them, he vowed they would return, and true to their motto, he claimed "Tiger Army Never Dies."

My first exposure to **Social Distortion** was, believe it or not, when I was in Europe several years ago, and inside a tiny Dutch bar where SD's version of the **Rolling Stones** classic "Under My Thumb" was seemingly on repeat the entire evening. After the twentieth or so spin through, I figured out the raspy vocal delivery belonged to one Mike Ness, and that song stuck with me the rest of the time I spent overseas. Upon returning, I had meant to track that song down, but somehow the memory of it had slipped away. Well, four songs into their set at The Commodore, the familiar notes rang out and the song has lost no momentum whatsoever, and the tone for the show was set with over two decades of material to choose from, it was nothing short of solid rock punk and country roll. With a top-notch band supporting him (which included **Rancid** bassist Matt Freeman), and despite the loss of long-time guitarist Dennis Danell, there was no stopping the freight train of his from "Mommy's Little Monster" and "Ball And Chain" to newer songs like "Reach For The Sky", and the distraction of seeing a mammoth-size banner promoting the new album *Sex, Love And Rock And Roll* couldn't prevent the masses from moving.

An inspirational show to say the least, which, as a result, has made a convert out of yours truly.

Bryce Dunn

## Pilate

Boy

Memory Bank

November 11

Richard's on Richards

Holy Acid Reflux Batman! In a world full of lip-synchers, real musicians must save us from bad performances. Tonight, **Pilate** took on that solid-out task with their super sidekicks, **Memory Bank** and **Boy**.

Memory Bank was the first to arrive at the scene, playing a set of sophisticated melodic synth rock, without the keyboards, and used their superpower guitar effects to build layer upon layer of sound. Most of the set consisted of heavy songs but when they delved into the slower numbers, the guitarist/

vocalist took on a falsetto vibe. Images of **The Darkness** frontman's untalented were dancing in my head. The bassist was also a decent singer; both were able to pour all their emotional energy into their lyrics and spastic moves. A screen behind them provided additional entertainment, projecting random B-movies and other weird images. For more musical rescuing, look no further than this band.

Don't let the name **Boy** fool ya; there's a reason why there's a superhero called **Boy Wonder** (a.k.a. **Robin**). These guys are not just pretty boys. As soon as they started playing their first song, the comparisons to **Sam Roberts** and **Sloan** seem valid. They are what the perfect bar band should be: catchy, rocky, familiar, and all about good times. They played a lot of songs from their newest album like the dreamy organ-heavy, Beatlesque "The Shell". **Boy** also laid down some country roots. The current radio staple, "Same Old Song", got the crowd clapping along to the strong beat and harmonies. Their short set had the crowd shouting for more.

While the backing track was **Ashley Simpson's** kryptonite, a cold was no match for Todd Clark's willpower. His voice was the highlight of the night. He managed to hit the high notes and both screamed and crooned out lyrics. It was hard to tell that he was sick apart from his raspy speaking voice and his pleas for the audience to bear with him and help sing along. The band also made use of screen time and song in front of earthly images of space, skies, and greenery. The visual contrasts blended well with Clark's vocals.

The set list was pretty mellow but tracks like the upbeat "Overated" got the room clapping and heads bobbing. To get the energy level up, Clark would leap around and stand on his keyboard stool to great cheers. The best songs were left to the encore. "House Call" was one of the new songs played tonight; Clark said it was inspired by Vancouver and went on to sing the gorgeously sad lyrics initially with just a keyboard, then the rest of the band joined in later. Pilate ended the night with the much-requested "Alight". The beautiful ballad had more than a few back-up crowd singers. It seemed like a lot of the crowd were repeat offenders, they've witnessed the band's other recent performances.

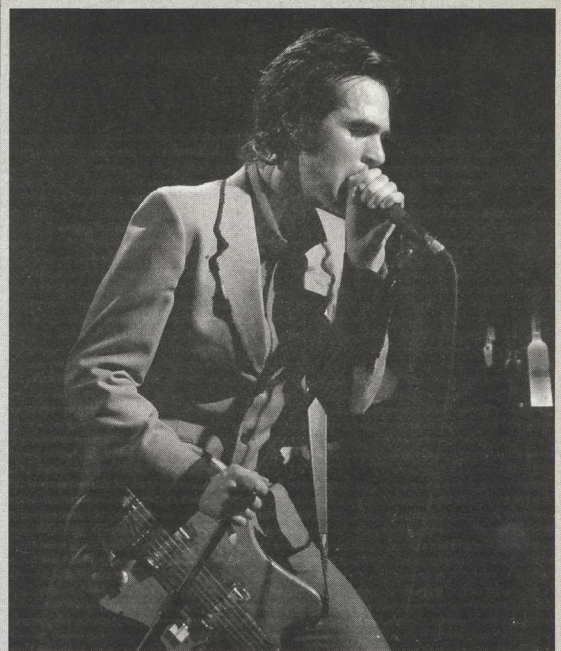
The city of Vancouver was once again safe for another night.

Emily Khong

## Subtle

Frog Eyes

November 13



Blues Explosion at Richard's on Richards, October 06

Photo by Dieter Friesen

## Brickyard

Though billed as a "pairing too strong to resist," I didn't find it odd to see in the same evening the off-kilter streeky rock of **Frog Eyes** and off-kilter avant-garde abstract hip-hop of **Subtle** at the Brickyard. Both bands seem to be fronted by brilliantly talented eccentrics, who possess immediately identifiable voices within their respective genres. I was especially expecting good things from **Subtle** front man/rapper **Dose One**, who I'd seen before at the Brickyard when he performed as **Victor's Frog Eyes**, who performed first, came through quite well. There were high-pitched whispers between sets of strange stories that I couldn't quite hear, and even if I could, I don't think they would make sense beyond being absurd and joyfully meandering. At one point during the set, **Frog Eyes** lead singer **Carey Mercer** took a playful jab at the audience, asking those who considered themselves artists to clap their hands. He followed that up by saying "Nothing will ever come of you...just kidding..."

Hailing from Oakland, **Subtle** flipped the wigs back on any sensible-minded lyrical interpreters in the house, while going through material from their latest LP, *The New White*. The six players came on dressed entirely in strange

white costumes. Displaying crazy moves like the white boy boogie of **Beck** on stage, Dose pranced and rapped at hyper-speed in time-signatures that flowed around the rhythms of his band, which included a drummer, a guitarist, a keyboardist and an electric cello player.

**Subtle's** left-field anthems, "The Long Vein of the Law," and "F.K.O." (which Dose One said is "a song about music television") were highlights of the night. Both songs are intense and worky composition, built on loud, rock-influenced musical backdrops. Hopefully Vancouver will be able to enjoy more of Dose One's unique take on rap as he has revealed that as of December 31st, he will be moving to Vancouver.

Arthur Krumins

## Dance for Darfur

Africa We Care fundraiser for humanitarian relief

Concert Review

November 13

Croatian Cultural Centre

Four dancers in flamboyant dress-up-bag - style costumes were jumping with the glee and abandon of four-year-olds when I walked into the Croatian Cultural Centre. It could only mean one thing: it was going to be a great night. **The Ebonyes of Sudan** dancers were the tantalizing start to a packed lineup of African and African-descended performers, inviting us to dance our asses

off for the sake of West Sudan in the fundraiser festival **Dance for Darfur**, organized Nov. 13th by **Africa We Care**.

The next on the floor was the Cuban salsa performance of **Los Cumbancheros**. If you can imagine the suave sensuality and exuberance of Latin dance mixed with the form of Square Dancing, you will still have not a clue what "rueda" is until you have seen it. The 12 or so dancers wove and spun their way in and out of a wheel formation, adding in hand claps and elaborate turn patterns, with an overall effect like the turning of a kaleidoscope. Their performance marked the only bill in the incessant dancing in front of the stage—like any group of good Canadians, this audience took authority seriously, and since the title of the event was Dance for Darfur, well damned if they were going to stop jumping and jiggling for anything—even bathroom breaks.

Next, the **One Human Race** ensemble brought together Nigerian traditions with a funky band of West Coasters. Singer Ezeadi's "one love" and humor came across, and the guys pulled off the African music pretty well, all shaggy hippie haircuts considered.

**Kibwe**, master of the new album *Rap is Crap*, was something else altogether. Ladies and Gentlemen, bring your chastity belts! One second the guy is just



screaming his raps into the mike, and the next he jumps in full grind into the middle of the dance floor and onto somebody's wife.

The stars of the show were **Maobong Oku and the Kokoma African Heritage Ensemble**. With 2 other women dancers and singers and an awesomely powerful band of African drummers and guitarists, Maobong broke it down with gorgeous freely sung melodies and such graceful dancing. The open spirit and warmth of all the musicians was truly inspiring, the color of their traditional costumes was a treat, and their genuinely joyful smiles caused a chain reaction of happiness.

After such a coup, the performers who followed seemed grey, despite the energy and talent of **Aboucar Camara's** group and the sweet beats of rapper **Bounty Hunter**. They just didn't have the same joyous heart energy. All the same, the final band, **Ache Brasil**, was everything we have come to expect of **Capoeira** and more. The crowd would still be there dancing to Afrobeat music today, if **DJ RIZX** hadn't finally packed up, and the Mounties hadn't galloped in to order them all home.

Erin Hope-Goldsmith

#### The Tragically Hip Joel Plaskett Emergency November 14 GM Place

The bonus to seeing a band like the **Joel Plaskett Emergency** in a venue like GM Place is that, unlike small, intimate venues like the Media Club, the sound, lighting and stage setup can be much more intense. This was no exception at GM Place this night. Hip, sporting a shorter version of the mane of hair for which he's known so well, made the most

of the opportunity to play for Canada's unfortunate darlings **The Tragically Hip**, and played a wonderful (and decently long) set to the large, drunken crowd.

Although 90% of the people in GM Place had come to the show immediately after drinking way too much beer at the **Grey Cup**, and although they obviously weren't too interested in what Joel Plaskett had to play for them, the band still maintained a high level of energy and giant smiles across their faces while trying to entertain the large, inebriated crowd with songs from both *Down at the Kyber* and *Truthfully, Truthfully* like "True Patriot Love," "Extraordinary," and "Waiting to Be Discovered." Joel brought back his **Remix to Ignition** cover, and even managed to get the crowd to sing along to "There's Love in the Air (But I'm On The Ground)."

Once the Joel Plaskett Emergency left the stage, the screaming began. GM Place was absolutely packed, and nobody was sitting down as the lights turned to white and red and the smell of beer and marijuana began to form a giant, lung-invading cloud. When The Tragically Hip took the stage and began playing, the screaming got louder and glasses of beer flew through the air, showering the unsuspecting crowd.

The Hip started off by treating fans to many of their most popular songs, like "Courage," "Poets," and "Bobcaygeon" before taking the energy level way down and virtually putting the once-delirious crowd to sleep with newer songs. When Gord Downie started lecturing the crowd and then went into a song about an activist, I took that as my cue to leave.

All in all, the show was

inevitably entertaining for those who love The Hip, and I must admit that part of me longed to be a Hip fan: completely soured, listening to my favourite band with a couple of friends, singing along to the lyrics of "Poets" with not a care in the world. I have never seen that much enthusiasm for a band in my life, and it was very heartwarming despite my dislike for the source.

Kimberley Day

#### SHINDIG! Semi Finals #1 Little Death Evol Hearted Dandi Wind November 16 Railway Club

And so the weak have been culled, and now the various greybacks of the local music scene are left to duke it out to become the **SHINDIG! 2004** champion, to go on to a long and successful career as local music darlings (or at least, intend to do such. Actual post-SHINDIG! success seems much more ephemeral that it perhaps should be).

Lining up this night were the winners from the first 3 weeks of SHINDIG: **Dandi Wind**, **Little Death** and **Evol Hearted**.

Like probably everyone else who'd been through the first round, there was little doubt as to who would win this night: **Dandi Wind** is just so much more than either of these other two bands. Not only is the performance amazing, but musically they stand out too: I forced myself to just listen with my eyes shut this time, to see if the music would stand up without the performance, and it really did.

The Little Death, who are interesting with their varied time signatures, odd little drum fills, and other little musically tips-of-the-

hat. Unfortunately, they are not the virtuoso musicians that this sort of wizardry requires in order to pull off. Also unfortunately, the singer's voice is almost painfully bad, which all leads to them just not doing well last night.

Evol Hearted, whom I missed in the first round, were, in my opinion, rather dull. Melodic, clean, talented, but, well, bland. Nothing about them (apart from having a female drummer, which is more common than you might think in Vancouver, but still uncommon) really stands out in my mind as being worthy of moving on. They aren't bad by any stretch of the imagination; they're in fact quite tight, together and decent. But like so many bands, they fail the critical test of having something that sets them apart from others, which doesn't mean that they won't find that spark someday, or won't enjoy some success; it just means they're not going any further this year in SHINDIG.

And so our first finalist is proclaimed, and deservedly so: **Dandi Wind**. All that remains now is to see whether any band can stand up to their fantastic, manic performances.

Steve Tannock

#### ISIS These Arms Are Snakes November 17 Mesa Luna

I unfortunately missed the first act of the night, **AHack Machine**, walking into the Mesa Luna right as **These Arms Are Snakes** were firing up their set. Though the band's debut full length took the full-bodied anthemic quality of the EP they released last year, in no way was the power of their live show diminished. The singer possessed the most unhinged stage acrobatics I've seen since

## Kim Days Top Ten Shows of the year

10. **Mates of State, Da Hawkeye Tröf - January 31**
09. **Beastie Boys, Tall Kweil - Pacific Coliseum - September 20**
08. **Cuff the Duke - Pili Pub - October 31**
07. **Sloan in the pouring rain - McInnis Field - September 10**
06. **Constantines, Jim Guthrie - Brickfly Farm - May 04**
05. **Walkman, Decemberists - Richard's on Richards - February 11**
04. **Black Rebel Motorcycle Club, The Rapture - Showbox, Seattle - April 27**
03. **Chromes - Brickfly Farm - November 06**
02. **Shins, Fiery Furnaces - Commodore Ballroom - May 21**
01. **My Morning Jacket, M. Ward - Commodore Ballroom - May 14**

Cedric Bixler (of **At the Drive-In** and **Mars Volta** fame. Craziest frontman ever, I promise). Within the span of their first song, he'd impregnated a sound monitor, shimmied with the audience, and dove across the stage, collapsing into quivering heap of limbs. He moved among audience members throughout the night, at one point breaking up what looked like a good-natured brawl between friends, and giving an impromptu dance lesson. The band sometimes sounded muddy, but overall worked well to complement his intensity.

Isis live show didn't offer anything for those who weren't fans of the sound of sand paper vocals not sitting well on top of the ambient soundscapes, like a hardcore band doing Tool covers. The band idly jammed on their instruments, only getting more into it when they cranked the distortion. It wasn't aggressive enough to be thrilling or beautiful enough to be hypnotic. The music seemed to just sit there, inevitably drifting from predictable climax to predictable climax. The only thing that really sticks out is when two songs into their set, an asshole yelled out, "Play something old!", suggesting that even many of the fans shared my impatience, but were too polite or sober to do anything about it.

Ben Fussell

#### Blues Explosion The Gossip Thursday November 18 Richard's on Richards

Apologies to party-starters **The Gossip** for missing what I'm sure was an ass-shakin' set, but I seem to be making a bad habit of this "missing the first band" thing, gotta fix that, pronto.

Introduced by the crunchy and always head-bobbin' tunes of **LL Cool J**, **Public Enemy** and **Run DMC**, our faithful trio hit the ground runnin' with "Shakin' Rock And Roll" and proceeded to conjure the spirit of the blues, as only three men from New York can, yellin', screamin' and poundin' "I'll be realized, 'This is not the Devil's music!' and we swayed and rocked and danced our behinds off.

With seven albums of electrifying testimony to the power of the "Blues Explosion!" It was no surprise when we were treated to a smattering of songs from said records, but cleverly cut and spliced together so just

as we may be gettin' our groove on, he would switch gears and our minds would be blown sideways. As a result, we got snippets of "Bellbottoms", "Soul Typecast", "She Said" and "78 Style" in a span of fifteen minutes! Generous amounts of **Theremin**, a tribute to their pal **RL Burnside** and an extended jam on "Spoiled" (from the latest album *Damage*) were blisful and gave way to an encore, and leaving to the gospel harmonies piped through the sound system at show's end, we all had the experienced the power of the blues. Explosion-style, baby!

Bryce Dunn

#### K-OS Peter Elkas November 19 Commodore Ballroom

After the typically interminable Commodore wait, the night began with solo opener Peter Elkas of **Local Rebels**, who capably accomplished his stated mandate of mellowing the crowd. With fluid, dirty guitar accompanying narrative lyrics sung smoothly and beautifully, his intimate, conversational style quickly won listeners over. Definitely track down gems "Party of One" and "Turn Out the Lights" or, for that matter, his CD (picture Sam Roberts scruffiness in *Waking Life*-style rotoscope as cover art).

The half hour wait for **K-OS** was made rather amusing by a handful of groupie-types trying desperately to get backstage - a clear indication of his rising status as Muchmusic darling. Smoke then began to fill the air and K-OS's disembodied, filtered voice heralded the entry of his band. He soon emerged onstage, his style as eclectic as his sound - white sneakers and hooded sweatshirt, aviators, and a suit jacket with a flower in the pocket - and the band kicked into "8-Bay Stance," quickly rectifying any misconceptions that the show would be an attempt to recreate the record.

The twenty-song, two-hour set grew in intensity, gelling completely seven songs in with album opener "Emcee Murda," the second song in a row (after Latin-favoured "Commandante") to feature tastefully amazing classical guitar solos from seriously insane secret weapon Russell Khyne. Songs expectedly ran the gamut stylistically, switching straight from the handclapping

Pinback of Richard's on Richards  
Photo by Jordy Smith





of "Crabucki" [which K-OS mocked for being overplayed] to the **Michael Jackson**-inspired and dedicated "Man I Used to Be," with Pink Floyd's "Another Brick in the Wall" sung over the intro. At several points, up to seven dancers joined K-OS on stage, which proved crowded but impressive.

Late in the set, K-OS acknowledged his band gratefully after an extended, chop-stretching jam heavy on percussion, peaking with a tabla solo by percussionist Santosh Naidu. Soon thereafter, the set closed with unreleased track "MCs Come," a heavy affair with K-OS on guitar that demonstrated that rap metal doesn't categorically have to suck. Speaking of things that suck, however, encore "Jiggy Homicide" was somewhat besmirched by the awkward appearance of **Swollen Members' Prevall**, who was thankfully not accompanied by his less articulate partner in rural crime. All in all, a stellar show, though the marked contrast in intimacy between Elkas and K-OS prompted yearning for K-OS's previous, acoustic-backed installation, the sensitivity and vulnerability of which only briefly peeked out from behind the sunglasses he openly rapped about wearing due to nervousness.

Gravin Dew

**R.E.M.**  
**Charlie Mars**  
**Sunday, November 21**  
**Orpheum Theatre**

Following last year's show at Thunderbird Stadium, I heaped

effusive praise upon **R.E.M.** in these pages, proclaiming "the band expressed a genuine thrill of performing that you have trouble getting from bands half their age." If that was then, then **R.E.M.'s** show at the Orpheum was like watching that guy near the end of *Indiana Jones* and the *Last Crusade* age decades before your eyes.

The show started well enough. The band began with rockers like "Finest Worksong," and "The Wake-Up Bomb" that got the yuppies in the crowd on its feet and moving, somewhat. However, once the band launched into "Boy in the Wall" [from their most recent and most dreadful album, *Around the Sun*], all energy the band had built up faded and the crowd responded by sitting down in droves. It didn't matter how many kicks guitarist Peter Buck performed or what herky-jerky dance moves Michael Stipe let loose; any part of the set featuring new material inevitably failed. Especially abysmal was a three-song set the band dedicated to **Douglas Coupland** (in attendance that night) which featured the hookless "High Speed Train," the inconsequential "I've Been High," and the career-long "The Outsiders," which featured Stipe rapping (which was as bad as the premise sounds). But the most disappointing aspect was the lack of rapport the band established with the audience. Last year's show succeeded in part because Stipe couldn't stop talking to the audience between songs; this time, Stipe maybe had two such conversations.

Though the pacing of the

show and the new material sucked the life out of much of their performance, **R.E.M.** never failed to give the old material winning performances. Whether a mid-period classic like "Man on the Moon" or a newer single like "Imitation of Life," the crowd always responded to these recognizable songs. Better still was the rollicking version of 1985's "Life and How to Live It" the band played to finish their main set. Unfortunately, their previous show bested even these performances. Where were other hits like "Everybody Hurts"? "End of the World"? No doubt some of those who paid to see this show left feeling they didn't get their money's worth; I felt like I had watched a band as feeble as a 700-year old knight guarding the Holy Grail.

Neil Braun

**Pinback**  
**The Advantage**  
**Neil Hamburger**  
**November 22**  
**Richard's on Richards**

When I told people that I was seeing **The Advantage**, those who knew of them had one of two reactions, which were: "Oh, the **Nintendo** cover band!" or "They have the drummer from **HELLA!**" Spencer Selin, the aforementioned drummer, is the most amazing drummer I have ever seen. His body and drumsticks made a whirlwind that made it hard to pay any attention to other members of the band. Their repertoire of music consisted of hits from my childhood such as **Mario 2**, and **Megaman 2's**

themes.

Following **The Advantage** was stand-up comedian **Neil Hamburger**. Any humour that came from his performance was not from his poorly delivered jokes, completely devoid of humour, but from the audience's reaction to them. For example: "Why do Colonel Sanders' daughters refuse to eat extra crispy chicken? Because it reminded them to much of their father's foreskin." OR "Why did the chicken cross the road? To take a picture of Princess Diana before she died."

Neil Hamburger was hated by about half of the audience and dealt with heckling for the most part by making a horrible retching noise into the microphone. At one point, a fight broke out between a **Hamburger** fan and **Hamburger** heckler. Tensions ran high in the audience throughout this performance.

Finally, **Pinback** came out, a welcome relief from Neil Hamburger, which went on a little long. The band seemed to have a good awareness of what people wanted to hear, playing a fairly even mix of songs from all three of their albums instead of focusing on *Summer in Abaddon*. If there were any doubts as to why **The Advantage** was opening for them it was put to rest when Robert Crow asked the audience if anyone had bought the new **Nintendo DS** yet. Someone had, and yes, he had played the wireless multiplayer option.

**Pinback** did a good job of recreating the complex melodies and rhythms of their recorded material, but when **The Advantage**

joined them for the final song in their encore, I was reminded of the amazing stage presence of **Spencer Selin** and wished that **Pinback** could incorporate some of that intensity into their own performance.

Jordie Yaw

**Neko Case and The Sadies**  
**Dexter Romweber**  
**November 26**  
**Commodore Ballroom**

Opening act **Dexter Romweber** proved an energizing opener to get the urban cowboys and **Elvis** fans of the **Commodore** swaying and shaking with his upbeat electro-rockabilly. Although both he and **Neko Case** fall into the country category, **Dexter** provided an interesting contrast to the poignant, lonesome voice that soon made everyone in the crowd stop moving and just listen.

When **Neko Case** hit the stage at the **Commodore**, her sound did not disappoint. For nearly an hour, it echoed out of this flame-haired country posse like it was from some other place and time. One could not help but be mesmerized and haunted by her strong, unshakable, clear-as-a-mountain-stream voice; like a deeper **Patsy Cline**, with more twang.

Backed by the accomplished and ubiquitous country-rock-punk quintet, **The Sadies**, **Lady Case** chose "Favorite" to kick off the show (a track newly-preserved for fans on the just-released live recording, *The Tigers Have Spoken*). Classic, beautifully bluesy "Favorite" is the first song the singer has claimed to have completely composed on her own.

Although **Neko's** stage presence came across as a bit rigid and uneasy through the first few songs, she started to get jokey as she launched into the sympathetic title-track from the new collection, remarking "it's been a rough year for tigers." Though still a lament, like most of her material, this song had a chiming, rolling energy to it, lifting it above the rest. A second animal-themed song, the heartfelt "Sparrow" (which - call me crazy - sounded like some never-released **Billy Joel** or **Doors** track), capped off this pair of performance highlights. Despite having a few albums' worth of originals to her credit, **Neko** also added a couple welcome covers to the mix, included a deservedly excellent take on underappreciated singer-songwriting legend **Butty Saint-Marie's** "Soulful Shade of Blue".

Although her restraint might have been showing, or perhaps just to purge, **Neko** eventually revealed that she was feeling a bit nervous, this being only the second night of her tour. Taking off her jacket for some relief from the heat in the room, she seemed to relax a bit more into her next song: a cynical, swinging ditty about marriage. But one couldn't help but think that perhaps a more intimate, loungey venue would've made her connect with the

audience a bit more. Her torchy sound deserves deep red carpets, candles, and an audience circling around her in tables.

In the end, besides her amazing voice, the most memorable aspect of the concert was its brevity: the songs **Neko** writes and performs are short in themselves, so although she sang quite a few, her show was no more than 55 minutes in length. People in the crowd generally expressed disappointment, feeling they hadn't totally received their money's worth, and I had mixed feelings about it myself. **Neko's** powerful voice sets such a distinct ambience that sometimes her songs are prone to blending together, and can even be a bit exhausting. Maybe **Neko** was still getting her pipes geared properly for the tour, or maybe she knew the limits of her own melancholic mood-setting.

Seamus Sullivan

**SHINDIG: Semi Finals #3**  
**Cadeaux**  
**Vancouver**  
**Foster Kare**  
**November 30th**  
**Brickyard**

Before I tell you how stupid I am, let me tell you a story. **Davis Cup** (that's tennis, my ignorant friends), 1994 at the Agrodome. A young **Daniel Nestor** was facing then number one seed **Stefan Edberg** and it was looking grim for the young Canadian. Down two sets to nothing, I persuaded my friend **Bobby** to cut this weak game-and-bugger off to hear the inspired sounds of one **Bryan Adams**, who was rocking it next door at the Coliseum. Well, I don't have to tell you what happened, do I? **Nestor** comes back and defeats the frustrated **Swede**. **Bobby** never forgave me, and rightly so.

Nothing's changed. I have been hyping this **SHINDIG** semi-finals to everyone. **Cadeaux** were wonderful, busting out some hard driving tunes and the two females in the front provided some great harmonies with some choreographed bits. **Vancouver** were fun and catchy and perky as hell, and they smartened up and played my favorite song near the end of their set instead of almost opening with it.

And how was **Foster Kare**? I wouldn't know. I have been told **Foster Kare** played such a calculated, inspired set of hardcore punk, friends who saw it were convinced they saw one of the best performances they have seen in years. And what was I doing? Eating black beans, bananas and rice at the Foundation. I will never be forgiven, and rightly so. In my defence, that rice thing was awesome. You'd think black beans and bananas wouldn't go together, but there you go. And the crazy thing is, **Foster Kare** were beat out by **Vancouver**. But I wouldn't have wanted to be the judge that night. Tough Call. I promise to make it up to **Foster Kare** by seeing their next five shows. **Bryan Fucking Adams**.

Chris-A-Riffic •



GWAR at the Commodore Ballroom

Photo by Scott Rudd. Expect more GWAR in the future. Oodle of GWAR.



# Year End Charts

## DISCORDER TOP 50 FOR 2004

| #  | ARTIST                         | TITLE                                 | LABEL             |
|----|--------------------------------|---------------------------------------|-------------------|
| 1  | THE CINCIN*                    | Shake It If You Got It                | Defmap            |
| 2  | THE ORGAN*                     | Grab That Gun                         | Mint              |
| 3  | P:ANO*                         | The Den                               | Hive-Fi           |
| 4  | THE EVAPORATORS*               | Ripple Rock                           | Mint              |
| 5  | URBAN SURF KINGS*              | Surf Vs. The Flying Saucers           | Indie             |
| 6  | EINSTURZENDE NEUBAUTEN         | Perpetuum Mobile                      | Mute              |
| 7  | THE DOERS*                     | Ready, Set, Do!                       | Red Cat           |
| 8  | A.C. NEWMAN*                   | The Slow Wander                       | The Blue Curtain  |
| 9  | GIRL NOBODY*                   | The Future Isn't What It Used To Be   | Indie             |
| 10 | FROG EYES*                     | The Folded Palm                       | Absolutely Kasher |
| 11 | ROBSEXUALS*                    | Mistakes Enough For Everyone          | Indie             |
| 12 | ATOMIC 7*                      | En Hilibilly Caliente                 | Mint              |
| 13 | PINK MOUNTAINTOPS*             | s/t                                   | Scratch           |
| 14 | ONEIDA                         | Secret Wars                           | Jagagawuar        |
| 15 | DEATH FROM ABOVE 1979          | You're a Woman...                     | Last Gang         |
| 16 | ARCADE FIRE*                   | Funeral                               | Merge             |
| 17 | JEFFIE GENETIC AND HIS CLONES* | Need a Wave                           | Defmap            |
| 18 | BROKEN SOCIAL SCENE*           | Bee Hives                             | Arts and Crafts   |
| 19 | DESTROYER*                     | Your Blues                            | Merge             |
| 20 | BEEF TERMINAL*                 | The Isolationist                      | Noise Factory     |
| 21 | DIAMANDA GALAS                 | Delibonies Will and Testament         | Mute              |
| 22 | FRANZ FERDINAND                | s/t                                   | Domino            |
| 23 | SECRET MOMMY*                  | Hawaii 5.0                            | Ache              |
| 24 | GUITAR WOLF                    | Love Rock                             | Narnack           |
| 25 | DANDI WIND*                    | Concrete Igloo                        | Indie             |
| 26 | WILLIAM SHATNER*               | Has Been                              | Shout Factory     |
| 27 | NOTWIST                        | Different Cars and Trains             | Domino            |
| 28 | LIARS                          | They Were Wrong so We Drowned         | Mute              |
| 29 | HIDDEN CAMERAS*                | Missauga Goddamn                      | Evil Evil         |
| 30 | CHEEPS                         | s/t                                   | Slovenly          |
| 31 | OOIOO                          | Kila Kila Kila                        | Thrill Jockey     |
| 32 | COMETS ON FIRE                 | Blue Cathedral                        | Sub Pop           |
| 33 | III                            | Louden Up Now                         | Touch and Go      |
| 34 | ANIMAL COLLECTIVE              | Tung Songs                            | Fat Cat           |
| 35 | TIJUANA BIBLES*                | Fists of Fury                         | Indie             |
| 36 | TORTOISE                       | It's All Around You                   | Thrill Jockey     |
| 37 | WALLIN' JENNYS*                | 40 Days                               | Indie             |
| 38 | RJD2                           | Since We Last Spoke                   | Definitive Jux    |
| 39 | SOUTHERN CULTURE ON THE SKIDS  | Mojo Box                              | Yep Roc           |
| 40 | THE APPROACH*                  | Wings of Monarchs                     | Flyer             |
| 41 | LE TIGRE                       | This Island                           | Universal         |
| 42 | LOSCIL*                        | First Narrows                         | Kranky            |
| 43 | MISSION OF BURMA               | Oreofon                               | Mastador          |
| 44 | SADIES*                        | Favorite Colors                       | Outside           |
| 45 | D.T.'s                         | Hard Fixed                            | Estrus            |
| 46 | SMUGGLERS*                     | Muliny in Stereo                      | Mint              |
| 47 | CAROLYN MARK*                  | The Pros and Cons...                  | Mint              |
| 48 | M83                            | Dead Cities, Red Seas and Lost Ghosts | Mute              |
| 49 | SQUAREPUSHER                   | Ultravisitor                          | Warp              |
| 50 | HIGH DIALS*                    | Fields in Glass EP                    | Rainbow Quartz    |

\*Denotes Canadian Content

## LOCAL CHARTS

|                             |                       |
|-----------------------------|-----------------------|
| 1.) Vancougar               | Demo                  |
| 2.) Gangbang                | Keepin' It Real       |
| 3.) WPP                     | he has the technology |
| 4.) Raised By Wolves        | EP                    |
| 5.) A Textbook Therapy      | EP                    |
| 6.) Rant Music              | Rant Music            |
| 7.) The Tomster             | Haa lah lah           |
| 8.) Joey and the Instapunks | EP                    |
| 9.) Mandown                 | EP                    |
| 10.) The Mockers            | EP                    |

## SUSY WEBB'S TOP FIVE RECORDS OF THE YEAR

### 1. Ariel Pink's Haunted Graffiti—The Doldrums (Paw-Tracks)

You have to wonder about a guy like Ariel Pink. His ridiculous songwriting skills make you think a million people must have wanted to be in a band with him—yet for years he's been recording all on his lonesome, making incredibly strange pop tunes in the hills of LA. Dude must be pretty bugged out, and realistically, he'd have to be to write songs like this. Thankfully, Paw Tracks have their hands on Ariel's back catalogue, and we can look forward to more, more, more! (And HARDER!)

### 2. Hello—The Devil Isn't Red (SRC)

Straight outta central Cal, drummer Zach is inspired by strange voices in his head, and as a child guitarist Spencer spent hours tapping his Nintendo. Somehow this adds up to some of the most unusual, original, viscerally moving rock music out there. Some say they're kinda like Lightening Bolt or The Ruins, but comparisons fall short when confronted with such originality. I won't even bother.

### 3. Joanna Newsom—The Milk-Eyed Mender (Drag City)

A harp, a girl, and some mad song-writing skills add up to an incredible record. Joanna's voice is unusual—not exactly beautiful, but so insistent that you can't stop listening when it's in the room. She plays the harp like a waterfall or mountain range or flock of seagulls or a really, really cute baby seal. Her songs are so affecting emotionally that I actually wasn't able to listen to this one too much, as I found myself feeling faint and overwhelmed whenever I heard it. This means they're fucking good.

### 4. Rob Sonic—Tellicatessen (Def Jux)

As the Def Jux site says, Rob Sonic's debut record inspires many observations, but everyone can agree on "amazing production" and "unbelievable lyrics". This is one of the most unusual, high-quality indie hip hop releases of the year, featuring crazy self-production with a variety of vintage and tech gear. Ignore it at your peril!

### 5. Franz Ferdinand—s.t. (Sony)

I'm not ashamed to admit it: I think this record is fucking terrific. You know that band The Strokes? (If you haven't heard of them, don't worry, they're pretty obscure.) Well, their music isn't really that catchy. This shit is. The lyrics are better too.

## Dear Loyal Listeners of Out For Kicks,

After 15 years and over 700 shows,  
I am giving up the microphone.

Thank you so much  
for your dedication to the show over these many years.  
Your phone calls and emails have been my paycheck, and I have  
always appreciated it. The goal has always been to make a  
few fans of the artists we played, and I think we achieved that  
many times over.

What will you do Thursday evenings from 6-7:30  
without your fix of Indie-Pop?

As for me, I have started a record label.  
Come visit me at my new home: [www.cazartrecords.com](http://www.cazartrecords.com)

The last show is January 6th.  
Tune in, and join us in The Pit that night after the broadcast.  
We will have some bands playing and share a few drinks.

Thanks again, and keep listening!  
Much love,  
Chris Brandt

## Breakfast With the Browns – Top 10 of 2004

Mondays 8am – 11am on CTR

Listed in descending order of bribes received:

|                         |                         |
|-------------------------|-------------------------|
| Loscil                  | First Narrows           |
| Phillip Jack            | 7                       |
| Broken Social Scene     | Bee Hives               |
| Einstuerzende Neubauten | Perpetuum Mobile        |
| Valley of the Giants    | S.T.                    |
| Blackhead               | Music by Cavellight     |
| Sixtoo                  | Chewing on Broken Glass |
| Arcade Fire             | Funeral                 |
| Glider                  | Non-Spaces              |
| The Organ               | Grab That Gun           |



# ON THE DIAL

LISTEN TO CITR  
101.9 FM  
OR  
ONLINE AT WWW.CITR.CA

## SUNDAY

### ARE YOU SERIOUS? MUSIC

9:00AM-12:00PM

All of time is measured by its art. This show presents the most recent new music from around the world. Ears open.

### THE ROCKERS SHOW

12:00PM-3:00PM

Reggae inna all styles and fashion.

### BLOOD ON THE SADDLE alt.

3:00PM-5:00PM

Real cowgirl-caught-in-her-boots country.

### AFROBEAT

3:00PM-5:00PM

In two hours, I take the listener for a spin—musically—around the world; my passion is African music and music from the Diaspora.

Afrobeat is where you can catch up on the latest in the "World Music" scene and reminisce on the classic collections. Don't miss it.

email: uget\_afrobeat@yahoo.com

### CHIPS WITH EVERYTHING alt.

5:00PM-6:00PM

British pop music from all decades.

### SAINT TROPEZ alt.

5:00PM-6:00PM

International pop (Japanese, French, Swedish, British, US, etc.), 60s soundtracks and lounge. Book your jet set holiday now!

### QUEER FM

6:00PM-8:00PM

Dedicated to the gay, lesbian, bisexual, and transsexual communities of Vancouver. Lots of human interest features, background on current issues, and great music.

### RHYTHMSINDIA

8:00PM-10:00PM

RhythmsIndia features a wide range of music from India, including popular music from Indian movies from the 1930s to the present, classical music, semi-classical music such as Ghazals and Bhaajans, and also Qawwalis, pop, and regional language numbers.

### TRANCENDANCE

10:00PM-12:00AM

Join us in practicing the ancient art of rising above common thought and ideas as your host DJ Smiley Mike lays down the latest trance cuts to propel us into the domain of the mystic-al. <trancendance@hotmail.com>

### ELECTRONIC SPECTRUM

12:00AM-3:00AM

### FILL-IN

3:00PM-6:00AM

## MONDAY

### FILL-IN

4:00AM-8:00AM

### BREAKFAST WITH THE BROWNS

8:00AM-11:00AM

Your favourite brownstones, James and Peter, offer a saucy blend of the familiar and exotic in a blend of aural delight!

### LIONS AND TIGERS AND BEARS...

11:00AM-12:00PM

### ALT. RADIO

12:00PM-1:00PM

Hosted by David B.

### PAKIS UNKNOWN

1:00PM-3:00PM

Underground pop for the minutes with the occasional interview with your host, Chris.

### SANDBOX THEATRE

3:00PM-6:00PM

A show of radio drama orchestrated and hosted by

UBC students, featuring independent works from local, national, and international theatre groups. We welcome your involvement. <sandboxtheatre@hotmail.com>

### ABSOLUTE BEGINNERS

4:00PM-5:00PM

A chance for new CITR DJs to flex their musical muscle. Surprises galore.

### THE FLIPSIDE

5:00PM-6:00PM

Join me - Dallas Brodie - for stimulating talk radio about local, national and international issues.

### SON OF NITE DREAMS alt.

6:00PM-7:30PM

### SOLARIZATION alt.

6:00PM-6:30PM

### MY ASS alt.

6:30PM-7:30PM

Phelps, Albini, 'n' me.

### WIGFLUX RADIO

7:30PM-9:00PM

Listen to Selecta Krystabelle for your reggae education.

### THE JAZZ SHOW

9:00PM-12:00AM

Vancouver's longest running prime-time jazz program. Hosted by the ever-sue, Gavin Walker. Features at 11:00, as listed

**Dec 8th:** One of the best two saxophone teams in jazz history: Al Cohn and Zoot Sims Recorded in Stockholm with Ex-Pat Horace Parlan on piano and a great Swedish rhythm section. Al and Zoot in "Motoring Along"

**Dec 13th:** Vibist Bobby Hutchinson has genius and this is shown on a rare item called "Oblique". Bobby with his musical soul-mate Herbie Hancock on piano, the late Albert Sison on bass and the always provocative Joe Chambers on drums.

**Dec 20th:** In keeping with "The Jazz Show" tradition the Historic Christmas Eve summit meeting with leader Miles Davis on trumpet, Bill Jackson (vibes) and Thelonious Monk (piano). Real jazz and real Christmas music!

**Dec 27:** "California, Here I Come" is a rare and energetic set by piano giant Bill Evans recorded live with a special trio with bassist Eddie Gomez and Bill's favourite drummer the one and only "Philly Joe" Jones.

**Jan 3:** Happy New Year to all from Gavin and "The Jazz Show" we kick off 2005 with a live concert by trumpeter Miles Davis and his quintet recorded at the Arilites Jazz Fest. Miles with George Coleman (tenor saxophone), Herbie Hancock (piano), Ron Carter (bass), and 17-year-old Tony Williams (drums). Brilliant!

**Jan 10:** Big band jazz with a twist. Thelonious Monk and his orchestra at Lincoln Center. Monk's piano and Thad Jones' absolutely stunning work on cornet make this one a must listen. Phil Woods (alto saxophone) and Charlie Rouse (tenor saxophone) add to this star studded evening.

**Jan 17:** The famous Benny Goodman Carnegie Hall concert changed jazz forever and tonight we'll hear a good part of that event with clarinetist/leader B.G. 1938.

**Jan 24:** "Contours" by tenor and soprano saxophonist and envelope pusher Sam Rivers was his second big note recording and his best not only for Rivers' playing and compositions but for the incredible trumpet playing of Freddie Hubbard. Herbie Hancock (piano), Ron Carter (bass) and Joe Chambers (drums) fill out this heavy album.

**Jan 31:** "Count Basie at Newport" the great Basie Band at the 1957 Newport Jazz Festival with guests and alumnae Lester Young and Illinois Jaquet (tenor saxophones), Roy "Little Jazz" Eldridge (trumpet) and Papa Joe Jones (drums) and some great vocals by Jimmy Rushing and the rest of the Basie Crew. Fun and swinging.

### VENGEANCE IS MINE

12:00AM-3:00AM

All the best of the world of punk rock has to offer in the wee hours of the morn. Hosted by Trevor.

CITR BROADCASTS AT 640 WATTS 24 HOURS A DAY. TUNE US IN AT 101.9FM, CABLE 101.9FM OR LISTEN TO US ONLINE AT WWW.CITR.CA

### PSYCHEDELIC AIRWAVES

3:00AM-6:00AM

DJ Christopher Schmidt also hosts Organix at Club 23 (23 West Cordova) every Friday.

## TUESDAY

### PACIFIC PICKIN'

6:30AM-8:00AM

Bluegrass, old-time music and its derivatives with Arthur and "The Lovely Andrea" Berman.

### HIGHERBEE VOICES alt.

8:00AM-9:00AM

### SWEET'N HOT

8:00AM-9:30AM

### THIRD TIME'S THE CHARM

9:30AM-11:30AM

Open your ears and prepare for a shock! A harmless note may make you a fan! Hear the menacing scourge that is Rock and Roll Deedee! than the most dangerous criminal

<bombythyn@hotmail.com>

### LIVE HERE, WORK EVERYWHERE alt.

11:30AM-12:00PM

CJLY - Kootenay Co-op Radio profiles 30 creative enterprises in Nelson with markets and clients worldwide.

### MORNING AFTER SHOW alt.

11:30AM-12:30PM

### REEL TO REAL alt.

12:30PM-1:00PM

Movie reviews and criticism.

### ENGAGING THE WORD alt.

1:00PM-2:00PM

Canadian authors, fiction writers and novelists interviewed by James O'Heam.

### BEATUP KONIN

12:00PM-2:00PM

Where dead samurai can program music.

### CIRCUIT TRACING

2:00PM-3:30PM

### EN AVANT LA MUSIQUE alt.

3:30PM-4:30PM

En Avant la musique! se concentre sur le mëtissage des genres musicaux au sein d'une francophonie ouverte à tous les courants. This program focuses on cross-cultural music and its influence on mostly Francophone musicians.

### TANSI KIYAW alt.

3:30PM-4:30PM

Tansi kiyaw! is Michif-Cree (one of the Metis languages) for "Hello. How are you?" and is a monthly Indigenous music and spoken word show. Hosted by June Scudeler (for those who know me from other shows-I'm Meli). The show will feature music and spoken word as well as events and news from Indian country and special guests. Contact me at jscudeler@ucalgary.ca with news, event listings and ideas. Megwetch!

### FILL-IN

4:30PM-5:00PM

### WENER'S BARBEQUE

5:00PM-6:00PM

Join the sports dept. for their coverage of the T-Birds.

### FLEX YOUR HEAD

6:00PM-8:00PM

Up the punx, down the emol Keepin'! It real since 1989, yo. flexyourhead.vancouverhardcore.com

### SALARIO MINIMO

8:00PM-10:00PM

### THE LOVE DEN alt.

10:00PM-12:00AM

<loveden@hotmail.com>

### ESCAPISM alt.

10:00PM-12:00AM

es+cap+ism n: escape from the reality or routine of life by absorbing the mind in entertainment or fantasy.

Host: DJ Satyricon.

<DJSatyricon@hotmail.com>

### AURAL TENTACLES

12:00AM-6:00AM

It could be punk, ethno, global, trance, spoken word, rock, the unusual and the weird, or it could be something different. Hosted by DJ Pierre.

## WEDNESDAY

### FILL-IN

6:00AM-7:00AM

### SUBURBAN JUNGLE

7:00AM-9:00AM

### CITR NEWS AND ARTS

9:00AM-10:00AM

### EXQUISITE CORPSE

10:00AM-11:00AM

Experimental, radio-art, sound collage, field recordings, etc. Recommended for the insane.

### AINOZE

11:00AM-1:00PM

Luke Mead imitates and educates through musical deconstruction. Recommended for the strong.

### THE SHAKE alt.

1:00PM-2:00PM

### FOR THE RECORD alt.

1:00PM-2:00PM

### DEMOCRACY NOW

2:00PM-3:00PM

Independent news hosted by award-winning journalists Amy Goodman and Juan Gonzalez.

### MOTORDADDY alt.

3:00PM-5:00PM

### RUMBLESTONE RADIO alt.

3:00PM-5:00PM

Primitive, fuzzed-out garage mayhem!

### NECESSARY VOICES

5:00PM-6:30PM

Socio-political, environmental activist news and spoken word with some music, too.

<necessaryvoices.org>

<necessaryvoices@telus.net>

### AND SOMETIMES WHY alt.

6:30PM-8:00PM

(First Wednesday of every month.)

### BLUE MONDAY alt.

6:30PM-8:00PM

Vancouver's only industrial-electronic-retro-goth program. Music to schimp to, hosted by Coreen.

### PRIMAL

8:00PM-9:00PM alt.

A sex positive fortnightly news magazine, hosted by Mazza Ingraham. www.primaradio.net

### JUICE BOX

8:00PM-9:00PM alt.

Developing your relational and individual sexual health, expressing diversity, celebrating queerness and encouraging pleasure at all stages. Sexuality educators Julia and Alix will quench your search for responsible, progressive sexuality over your life span! <www.juiceboxradio.com>

### FOLK OASIS

9:00PM-11:00PM

Roots music for folkies and non-folkies... bluegrass, singer-songwriters, worldbeat, alt country, and more. Not a misnomer! <folkoasis@canada.com>

### HANS KLOSS' MISERY HOUR

11:00PM-12:00AM

This is pretty much, the best thing on radio.

### FIRST FLOOR SOUND SYSTEM

2:00AM-6:00AM

## THURSDAY

### FILL - IN

6:00AM-8:00AM

### END OF THE WORLD NEWS

8:00AM-10:00AM

### PLANET LOVETRON

10:00AM-11:00AM

Mus inspired by Chocolate Thunder; Robert Robot draws electro past and present, hip hop and intergalactic funkmanSHIP. <robotlove@yahoo.com>

### FIRE UP

11:30AM-12:00PM

Ever told yourself "I can't even boil water, let alone cook a chicken or stir-fry vegetables!" Let Chef Marat show you the way to create easy meals prepared in the comfort of your own kitchen/becheor pad or car. OK, maybe not a car. Wouldn't want to spill anything on the upholstery.



# UNPACK YOUR ADJECTIVES

12:00PM-1:00PM

FILL-IN

1:00PM-2:00PM

Crashing the boy's club in the pit. Hard and fast, heavy and slow (punk and hardcore).

THE ONOMATOPOEIA SHOW

2:00PM-3:00PM

Comic comic comic. Oh yeah, and some music with Robin.

RYHMES AND REASONS

3:00PM-5:00PM

DJ Knownave slaves over hot-multi-track to bring a fresh continuous mix of fresh every week. Made from scratch, samples and just a few drops of fame. Our tables also have plethora of guest DJs, performers, interviews, giveaways. Strong Bad and the occasional public service announcements. <eno\_wonk@yahoo.ca>

LOCAL KIDS MAKE GOOD

5:00PM-6:00PM alt.

Local Dave brings you local music of all sorts. The program most likely to play your band!

PEDAL REVOLUTIONARY alt.

5:00PM-6:00PM

Viva la Velourist DJ Helmet Hair and Chainbreaker Jane give you all the bike news and views you need and even cruise around while doing it! <www.bikesexual.org>

NUTHOUSE RADIO THEATRE

6:00PM-7:30PM

All-original Canadian radio drama and performance art written and performed live-to-air by our very own team of playwrights and voice-actors. We also welcome you to get involved, whether you are a professional or inexperienced...

ON AIR WITH GREASED HAIR

7:30PM-9:00PM

The best in rock, rock 'n' roll and rhythm and blues from 1942-1962 with your snappily-attired host, Gary Olsen. <plup55@telus.net>

LIVE FROM THUNDERBIRD RADIO HELL

9:00PM-11:00PM

Live From Thunderbird Radio Hell showcases local talent... UVEI! Honestly, don't even ask about the technical side of this. This month's listings: Nov. 4: Ken Latour (a shindig band) Nov. 11: The Sore Throats (also a shindig band) Nov. 18: The Ultimate Power Duo (From Edmonton)...

WORLD HEAT

11:00PM-1:00AM

An old punk rock heart considers the oneness of all things and presents music of worlds near and far. Your host, the great Daryl-ani, seeks reassurance via <worldheat@hotmail.com>.

LAUGH TRACKS

1:00AM-2:00AM

BEATS FROM THE BASEMENT

2:00AM-6:00AM

## FRIDAY

FILL-IN

6:00AM-7:00AM

PLEASE ROCK THE DOOR

7:00AM-8:00AM

CAUGHT IN THE RED

8:00AM-10:00AM

Travelling the trash heap of over 50 years' worth of real rock 'n' roll debris.

SKA-T'S SCENE-IT DRIVE!

10:00AM-12:00PM

Email requests to: <djska\_1@hotmail.com>

THESE ARE THE BREAKS

12:00PM-2:00PM

Top notch crate digger DJ Avi Shack mixes the underground hip hop, old school classics and original breaks.

RADIO ZERO

2:00PM-3:00PM

NARDWUJAR THE HUMAN SERVIETTE PRESENTS...

3:00PM-6:00PM

CITR NEWS, SPORTS AND ARTS

5:00PM-6:00PM

A volunteer-produced, student and community newscast featuring news, sports and arts. Reports by

people like you. "Become the Media."

THE NORTHERN WISH

6:00PM-7:30PM

AFRICAN RHYTHMS

7:30PM-9:00PM

David "Love" Jones brings you the best new and old jazz, soul, Latin, samba, bossa and African music from around the world. www.africanrhythmsradio.com

HOMEBASS

9:00PM-12:00AM

Hosted by DJ Noah: techno but also some trance, acid, tribal, etc. Guest DJs: interviews, retrospectives, giveaways, and more.

I LIKE THE SCRIBBLES alt.

12:00AM-2:00AM

THE ANTIDOTE alt.

12:00AM-2:00AM

THE VAMPIRE'S BALL

2:00AM-6:00AM

Dark, sinister music of to soothe and/or move the Dragon's soul. Hosted by Drake. <thevampiresball@yahoo.ca>

## SATURDAY

FILL-IN

6:00AM-8:00PM

THE SATURDAY EDGE

8:00AM-12:00PM

Studio guests, new releases, British comedy sketches, folk music calendar and ticket giveaways.

8AM-9AM: African/World roots, 9AM-12PM: Celtic music and performances.

GENERATION ANNIHILATION

12:00PM-1:00PM

A fine mix of streetpunk and old school hardcore backed by band interviews, guest speakers, and social commentary. www.streetpunkradio.com <crashburnradio@yahoo.ca>

POWERCHORD

1:00PM-3:00PM

Vancouver's only true metal show: local demo tapes,

imports, and other rarities. Gerald Rattlehead, Dwaïn, and Metal Ron do the damage.

CODE BLUE

3:00PM-5:00PM

From backwoods delta low-down slide to urban harp honks, blues, and blues roots with your hosts Jim, Andy and Paul.

THE LEO RAMIREZ SHOW

5:00PM-6:00PM

The best mix of music, news, sports and commentary from around the local and international Latin American communities.

BATTLE ZONE

6:00PM-7:00PM

Each show will make you feel as though you're listening in on conversations between political insiders. As well, this guest and caller-driven programs its guest from opposite ends of the corridor of public argument against one another in ho-holds barred debate that takes you behind today's headlines.

SHADOW JUGGLERS

7:00PM-9:00PM

An exciting chow of Drum n' Bass with DJ's MP & Blas on the ones and twos, plus guests. Listen for giveaways everyweek. Keep feeling da beatz.

SYNAPTIC SANDWICH

9:00PM-11:00PM

PLUTONIAN NIGHTS

11:00PM-1:00AM

Cutting-edge, progressive organ music with resident Halfch and various guest performers/DJs. Bye-bye civilization. Keep smiling blue, where's me bloody anesthetic then? http://plutonia.org

EARWAX

1:00AM-4:30AM

"noiz terror mindfuck hardcore like punk/beat drop dem headz rock inna junglist mashup/distort da source full force with needlz on wax/mp chaos runs rampant when I free da jazz..." Out.

REGGAE LINKUP

4:30AM-9:00AM

Hardcore dancehall reggae. Hosted by Sister B.

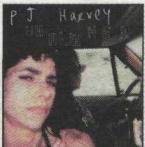
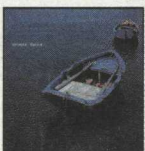
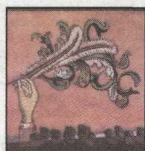
|    | SUNDAY                      | MONDAY                         | TUESDAY                    | WEDNESDAY                     | THURSDAY                           | FRIDAY                     | SATURDAY                     |    |
|----|-----------------------------|--------------------------------|----------------------------|-------------------------------|------------------------------------|----------------------------|------------------------------|----|
| 6  | REGGAE LINKUP (RG)          | FILL-IN                        | PACIFIC PICKIN' (RT)       | FILL-IN                       | FILL-IN                            | FILL-IN                    | FILL-IN                      | 6  |
| 7  |                             |                                |                            | SUBURBAN JUNGLE (EC)          |                                    | PLEASE ROCK THE DOOR (EC)  |                              | 7  |
| 8  |                             | BREAKFAST WITH THE BROWNS (EC) | HIGHBRED VOICES (WO)       |                               | END OF THE WORLD NEWS (EC)         | CAUGHT IN THE RED (RR)     | THE SATURDAY EDGE (RT)       | 8  |
| 9  | ARE YOU SERIOUS? MUSIC (EC) |                                | THIRD TIMES THE CHARM (RR) | CITR NEWS + ARTS (TK)         |                                    |                            |                              | 9  |
| 10 |                             | LEONS AND TIGERS AND BEARS     |                            | EXQUISITE CORPSE (EX)         | PLANET LOVETRON (DC)               | SKA-T'S SCENIC DRIVE (SK)  |                              | 10 |
| 11 |                             |                                | L.H.W.E. (TK)              |                               | FRED UP (TK)                       |                            |                              | 11 |
| 12 | ROCKERS SHOW (RG)           | ALT. RADIO (PO)                | BEATUP ROBIN (EC)          | ANOZE (NO)                    | UNPACK YOUR ADJECTIVES (PO/RR)     |                            | GENERATION ANNIHILATION (PU) | 12 |
| 1  |                             | PARTS UNKNOWN (PO)             | WORKING AFTER SHOW (EC)    | THE SHARE (RR)                | FILL-IN (HC)                       | THESE ARE THE BREAKS (HH)  | POWERCHORD (MT)              | 1  |
| 2  |                             |                                | KEEL TO REAR (TK)          | DEMOCRACY NOW (TK)            |                                    |                            |                              | 2  |
| 3  | BLOOD ON THE SADDLE (RT)    |                                | ENGAGING THE WORLD (TK)    | RHIMBSTONE RADIO (RR)         | THE ONOMATOPOEIA SHOW (TK)         | RADIO ZERO (EC)            | CODE BLUE (RT)               | 3  |
| 4  | AFROBEAT (WO)               |                                | CIRCUIT TRACING (DC/EC)    | MOTORDADDY (RR)               | RYHMES & REASONS (HH)              |                            |                              | 4  |
| 5  | CHOP WITH EVERYTHING (PS)   | AFROBEAT (WO)                  | ER ARANT LA MOSAQUE (TK)   |                               |                                    | NARDWUJAR PRESENTS (NW)    |                              | 5  |
| 6  | SAINT TROPEZ (PS)           | SANDBOX THEATRE (TK)           | TAMSI KRYNN (EC)           | NECESSARY VOICES (TK)         | LOCAL KIDS MAKE GOOD (EC)          | CITR NEWS AND ARTS (TK)    | LEO RAMIREZ SHOW (WO)        | 6  |
| 7  |                             | ABSOLUTE REAGNIERS (EC)        |                            | AND SOMETIMES WHY (PO/EC)     | PEDAL REVOLUTION (TK)              | THE NORTHERN WISH (EC)     | BATTLE ZONE (TK)             | 7  |
| 8  | QUEER FM (TK)               | THE FLUPSIDE (TK)              | WENER'S BBQ (SP)           | BLUE MONDAY (GI)              | NUTHOUSE RADIO THEATRE (PO)        | AFRICAN RHYTHMS (WO)       | SHADOW JUGGLERS (DC)         | 8  |
| 9  |                             | SON OF NITE DREAMS (EC)        | SALARIO MINIMO (WO)        | PRIMAL (TK)                   | ON AIR WITH GREASED HAIR (RR)      | HOMEBASS (DC)              | SYNAPTIC SANDWICH (DC/EC)    | 9  |
| 10 | RHYTHMSINDIA (WO)           | WIGFLUX RADIO (RG)             |                            | FOLK OASIS (RT)               | LIVE FROM... THUNDERBIRD HELL (LM) |                            |                              | 10 |
| 11 | TRANSCENDANCE (DC)          | THE JAZZ SHOW (JZ)             | THE LOVE DEN (EC)          | HANS KLOSS' MISERY HOUR (HK)  | WORLD HEAT (WO)                    | I LIKE THE SCRIBBLES (EC)  | PLUTONIAN NIGHTS (DC)        | 11 |
| 12 |                             |                                | ESCAPISM (EC)              |                               | LAUGH TRACKS (TK)                  | THE ANTIDOTE (EC)          |                              | 12 |
| 1  | ELECTRONIC SPECTRUM (DC)    | VENGEANCE IS MINE! (PU)        | AURAL TENTACLES (EC)       | FIRST FLOOR SOUND SYSTEM (EC) |                                    |                            | EARWAX (HH/DC)               | 1  |
| 2  |                             |                                |                            |                               | BEATS FROM THE BASEMENT (HH)       | THE VAMPIRE'S BALL (GI/MT) |                              | 2  |
| 3  |                             | PSYCHEDELIC AIRWAYS (DC/EC)    |                            |                               |                                    |                            | REGGAE LINKUP (RG)           | 3  |
| 4  | FILL-IN                     |                                |                            |                               |                                    |                            |                              | 4  |
| 5  |                             |                                |                            |                               |                                    |                            |                              | 5  |
| 6  |                             |                                |                            |                               |                                    |                            |                              | 6  |

DC=dance/electronic • EC=eclectic • EX=experimental • FR=French language • GI=goth/industrial • HC=hardcore • HH=hiphop • HK=Hans Kloss • JZ=jazz  
LM=live music • LO=lounge • MT=metal • NO=noise • NW=Nardwuar • PO=pop • PU=punk • RG=reggae • RR=rock • RT=roots • SK=ska • SP=sports • TK=talk • WO=world



# zulu sounds 2004

**Staff Picks Top Tens** (in no particular order)  
A recapitulation of some of favourite listens of 2004!  
All titles **10% OFF** until January 31<sup>st</sup> 2005



## BRADY

- ANIMAL COLLECTIVE - SUNG TONGS
- ARCADE FIRE - FUNERAL
- CLOUDBEAT - TEN
- DESTROYER - YOUR BLUES
- FENNESZ - VENICE
- MADVILLAIN - MADVILLAINY
- PAN AMERICAN - QUIET CITY
- TARENTEL - WE MOVE THROUGH WEATHER
- TV ON THE RADIO - DESPERATE YOUTH, BLOODTHIRSTY BABES
- WILCO - A GHOST IS BORN

## BARBE

- P.J. HARVEY - UN HUH HER
- THE ORGAN - GRAB THAT GUN
- THE WINKS - SLIPPERS & PARASOL
- ROGUE WAVE - OUT OF THE SHADOW
- BLACK RICE - WEST COAST THUNDER
- /FAKE COPS - ABSOLUTELY YOUR CREDIT IS AWESOME
- THE SPECIALS - RECEIVER ANTHOLOGY
- THE DOERS - READY, SET, DO
- CHRISTOPHER DEDRICK AND THE CANADIAN FILM ORCHESTRA - THE MOTION
- PICTURE SOUNDTRACK FOR "THE SADDEST MUSIC IN THE WORLD"
- BLONDE REDHEAD - MISERY IS A BUTTERFLY
- THE BLACK KEYS - RUBBER FACTORY

## CRYS

- V/A - NOLI ME LEGERE (TO MAURICE BLANCHOT)
- TV ON THE RADIO - DESPERATE YOUTH, BLOODTHIRSTY BABES
- LE FLY PAN AM - INTOCUT PXS
- SAWAKO - YOURS GRAY
- CIRCLE - FOREST
- CHRISTINA KUBISCH - TWELVE SIGNALS
- ANIMAL COLLECTIVE - SUNG TONGS
- AMBARCH, MULLER, SAMARTZIS - STRANGELOVE
- LIARS - THEY WERE WRONG SO WE DROWNED
- THE PHOTOGRAPHER'S UNION - LIVE ON SOVRARCHY RADIO

## ERIN

- SIMON FINN - PASS THE DISTANCE
- FLOWER TRAVELLIN' BAND - SATORI
- ANIMAL COLLECTIVE - SUNG TONGS
- ONEIDA - SECRET WARS
- JOANNA NEWSOM - MILK-EYED MENDER
- COMETS ON FIRE - BLUE CATHEDRAL
- DESTROYER - YOUR BLUES
- GONG - ACID MOTHERHOOD
- SONS AND DAUGHTERS - LOVE THE CUP
- LIARS - THEY WERE WRONG, SO WE DROWNED

## GRANT

- ANIMAL COLLECTIVE - SUNG TONGS
- THE CINCH - SHAKE IF YOU GOT IT
- AIR - WALKIE TALKIE
- TV ON THE RADIO - DESPERATE YOUTH, BLOODTHIRSTY BABES
- PINK MOUNTAINTOPS - S/T
- ELLIOT SMITH - FROM THE BASEMENT ON THE HILL
- RUF & WINE - OUR ENDLESS NUMBERED DAYS
- GUSTURZENDE NEUBAUTEN - PERPETUUM MOBIL
- ELECTRELANE - THE POWER OUT
- LORETTA LYNN - VAN LEAR ROSE

## JASON

- BLOOD ON THE WALL - S/T
- THE CINCH - SHAKE IF YOU GOT IT
- THE INTELLIGENCE - BORED AND TERROR
- LIARS - THEY WERE WRONG, SO WE DROWNED
- JOANNA NEWSOM - THE MILK-EYED MENDER
- ONEIDA - SECRET WARS
- PLUSH - UNDERFERD
- SONIC YOUTH - SONIC NURSE
- SWELL MAPS - A TRIP TO MARINEVILLE (REISSUE)
- WHITE MAGIC - THROUGH THE SUN DOOR

## JOSH

- YOUNG PEOPLE - WAR PRAYERS
- GANG GANG DANCE - S/T
- LIARS - YOU WERE WRONG, SO WE DROWNED
- SHOPLIFTING - S/T
- CHANNELS 3 AND 4 / FUCK ME USA - SPLIT 7"
- DNA - DNA ON DNA (RE-ISSUE)
- BLACKDICE - MILES OF SMILES
- HOT SHAKES - AUDIT IN PROGRESS
- WHITE MAGIC - THROUGH THE SUN DOOR

## MALCOLM

- WOLF PARADE DEMO
- SUBTLE - A NEW WHITE
- JOANNA NEWSOM - THE MILK-EYED MENDER
- PINBACK - SUMMER IN ARADON
- ARCADE FIRE - FUNERAL
- ANIMAL COLLECTIVE - SUNG TONGS
- BLOC PARTY - S/T EP
- MADVILLAIN - MADVILLAINY
- TV ON THE RADIO - DESPERATE YOUTH, BLOODTHIRSTY BABES
- ONEIDA - SECRET WARS

## MARK

- ONEIDA - SECRET WARS
- ELECTRELANE - POWER OUT
- YOUNG PEOPLE - WAR PRAYERS
- INTELLIGENCE - BORED AND TERROR
- CIRCLE - THE FOREST
- LIARS - THEY WERE WRONG
- P.J. HARVEY - UN HUH HER
- BLACK MOUNTAIN - DRUGGANAUT
- V/A - SPACELINES
- OLD MAN LUEDECKE - MOLE IN THE GROUND

## MEREDITH

- CHRIS LUEDECKE/OLD MAN LUEDECKE - A MOLE IN THE GROUND
- MIRAH YOMTOV ZEITLIN, GINGER BROOKS, TAVAHASI & FRIENDS - SONGS FROM THE BLACK MOUNTAIN PROJECT
- FOURTET - LATE NIGHT TALES
- BRAD MELDAN - LIVE IN TOKYO
- LUNA - RENDEZVOUS
- JAMES YORKSTON AND THE ATHELETES - JUST BEYOND THE RIVER
- VAN HALEN - BEST OF (REISSUE)
- GABE MINAKIN - HARD FEELINGS
- ERIC DOLPHY - OUT TO LUNCH (REISSUE)
- CHARLIE HUNTER TRIO - FRIENDS SEEN AND UNSEEN

## NICOLAS

- THE PINK MOUNTAINTOPS - S/T
- DESTROYER - YOUR BLUES
- KEREN ANN - I'M NOT GOING ANYWHERE
- RODNEY GRAHAM - ROCK IS HARD
- SONS AND DAUGHTERS - LOVE THE CUP
- PLUSH - UNDERFERD
- FROG EYES - THE FOLDED PALM
- ANTHONY AND THE JOHNSONS - S/T
- THE FIERY FURNACES - BLUEBERRY BOAT
- THE CONCRETES - S/T

## SAM

- BARK PSYCHOSIS - CODENAME: DUSTSUCKER
- CLOUDBEAT - TEN
- FENNESZ - VENICE
- THE FOLK ORCHESTRA - BLOOD STAINED LOVERS
- MADVILLAIN - MADVILLAINY
- PANO - THE DEN
- RHYTHM AND SOUND - WITH THE ARTISTS
- DJ/RUPTURE - SPECIAL GUNPOWDER
- ARTHUR RUSSEL - WORLD OF ECHO (RE-ISSUE)
- JAMES YORKSTON AND THE ATHELETES - JUST BEYOND THE RIVER

## VICKI

- BLANCHE - IF WE CAN'T TRUST THE DOCTORS
- COCO ROSE - LA MAISON DE MON REVE
- JOANNA NEWSOM - THE MILK EYED MENDER
- MA RAINY - DON'T FISH IN MY SEA (REISSUE)
- LORETTA LYNN - VAN LEAR ROSE
- KIRA SMITH - SILK & SOUL (REISSUE)
- SHELLEY CAMPBELL - BLUE RIDGE REVELLE
- THE SADES - FAVOURITE COLOURS
- VARIOUS - GOOD GIRLS GONE BAD

## Holiday Hours!

ANOTHER LATE NIGHT AT ZULU  
EXTENDED SHOPPING MADNESS

THURSDAY DEC 16<sup>TH</sup>

TO THURSDAY DEC 23<sup>RD</sup> OPEN TIL 9PM

FRIDAY DEC 24<sup>TH</sup> OPEN TIL 6PM

SATURDAY DEC 25<sup>TH</sup> CLOSED

SUNDAY DEC 26<sup>TH</sup> BOXING DAY 9AM-6PM

MONDAY DEC 27<sup>TH</sup> REGULAR HOURS RESUME

## Donate to the Food Bank at Zulu

Attention All Zulu Customers: Hunger Knows No Boundaries

This holiday season we are encouraging everyone to support the Vancouver Food Bank in their dedication to providing food and related assistance to those in need. You can help! Just drop off any non-perishable items you can spare here at Zulu and we will transport all donations to the Food Bank on Jan. 11<sup>th</sup> 2005.

Note: the Food Bank's most needed items are: Canned Meats, Soups & Stews, Canned Fish & Meat, Pasta, Pasta Sauce & Rice, Canned Beans, Fruits & Vegetables, and Baby Formula & Diapers.

All donors will be given a coupon valid for 10% off any regular priced purchase in the month of January 2005

**BLUE CHRISTMAS**  
NEW ARTWORK FROM  
THE POP TARTS  
OPENING DECEMBER 14  
UNTIL JANUARY 31



**Zulu Records**  
1972-1976 W 4th Ave  
Vancouver, BC  
tel 604.738.3232  
www.zulurecords.com

**STORE HOURS**  
Mon to Wed 10:30-7:00  
Thurs and Fri 10:30-9:00  
Sat 9:30-6:30  
Sun 12:00-6:00